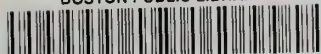


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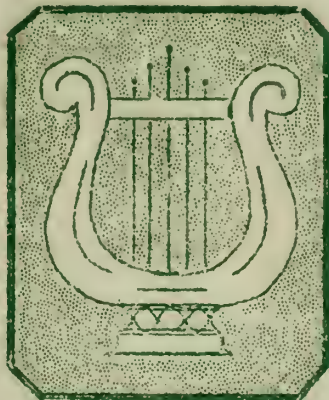


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FEDERAL MUSIC PRESENTATIONS



CITY OF BOSTON PROJECT

WEEK OF JULY 1, 1936

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WORKS PROGRESS ADMINISTRATION

Blow-Up in WPA Music Forecast

Aug 2, 1936 music
Indications that an incipient blow-up in local Federal Music project circles may not be long in taking place, appeared today when a letter requesting that the WPA go into grand opera, was sent to Dr. Nikolai Sokoloff, director of the Federal Music Projects, in Washington.

The letter was signed by a "Committee of Ten," and claimed to represent 1700 signers, all residents of Massachusetts. Declaring that they "have been watching with much concern the uncertainty of the future of these projects . . . due to the repeated appointments of new directors," the "open" letter regretted the resignation of W. Duncan Russell as head of the music projects and the appointment of a paid director. Mr. Russell, it was explained, had given his services free of charge, whereas the new director receives a fairly good salary.

"It is obvious from accounts which appeared in the press and from some investigations which have been made," declared the letter, "that a paid director for this district is unnecessary and a waste of government funds, and particularly is this true when the newly appointed director, from all reports available, has had no experience in these particular fields of musical activities and has aroused a great deal of criticism on the part of the public dissatisfied with injudicious changes."

The newly appointed director referred to, although not named, is no doubt William Haddon, whose summary appointment, over the heads of all local authorities, has been a sore point for some time in WPA music. Mr. Haddon said that he knew nothing of the letter or of its origin, but announced that negotiations for use of the opera house for opera in concert form were in process now.

The letter to Dr. Sokoloff urged that W. Duncan Russell be asked to resume his position as advisory director of music. Mr. Russell resigned shortly after the appointment of Mr. Haddon, ostensibly to give more time to adult recreation projects, which are his main field. Mr. Russell was not at his office today and could not be reached for a statement.

The letter continued:

"We . . . suggest that these two organizations (the orchestra and the chorus) be empowered to produce grand opera and that such admissions be charged that may be approved by WPA, which will bring the largest patronage with the end in view that when established on a paying basis, this grand opera project will take many musicians, chorus singers, soloists, stage hands, electricians, etc., from the relief rolls

when the organization becomes self-supporting. . . .

"The grand opera project has been considered by you as far back as August, 1935, as evidenced by a letter from you to Joseph Malkin, Boston, founder and director of the Malkin Conservatory of Music, dated Aug. 21, 1935, in which you expressed your interest in Dr. Malkin's outline of the project.

"It is our belief that Mr. Malkin is entirely competent to organize and direct this project and we are also informed that Mr. Malkin is willing and ready to give his services without remuneration to help this good cause and co-operate to the fullest extent with the present musical leaders.

"In the hope that this petition will receive at your hands the serious consideration which it merits and awaiting your reply we are,

"Respectfully yours,

"(Signed) LEO WEIDHORN,
"Chairman, Committee of Ten, 40
Broad Street, Boston."

The letter, which commended the work of Ernst Hoffman, orchestra director, and A. Buckingham Simson, choral director, was also signed by the following persons: B. G. Willard, vice president of the Bentley School of Accounting; Herman C. Lythgoe of Newtonville; Dr. Bernard M. Jacobson of Cambridge; Dr. Hugo Leichtentritt of Harvard; Prof. Ralph D. Bennett of M. I. T.; Thomas H. Russell, a director of the Boston Y. M. C. A.; Percy L. Bryning of Boston; Dr. John B. Sears of Boston and Prof. Joseph Spear of Northeastern University.

There were 48 enclosures listing 1718 petitioners.

THE FEDERAL MUSIC PROJECT

Nikolai Sokoloff
Lee Pattison
William Haddon

*18 Medford at
Bush Mass*

Director
Assistant to the Director
Director for the City of Boston

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
State Symphony Orchestra
Boston Civic Orchestra

CONDUCTORS

Alexander Thiede
Ernst Hoffmann
Harry Ellis Dickson
Leon J. Goldman

CHORUSES

State Chorus
Boston Civic Chorus
Trimount Chorus

CONDUCTORS

William Ellis Weston
A. Buckingham Simson
G. Roberts Lungers
Solomon G. Braslavsky

BANDS

Commonwealth Concert Band
State Concert Band
Boston Concert Band

CONDUCTORS

Alfonso D'Avino
Walton S. Ives
William A. Barrington-Sargent

POPULAR ORCHESTRAS

State Concert Orchestra
City Concert Orchestra
Metropolitan Concert Orchestra
County Concert Orchestra
Boston Concert Orchestra

CONDUCTORS

Richard Cosby
Alfred Moore
Albert Holmes
Theodore L. Bailey
Chester A. Mason

ENSEMBLES

Commonwealth Trio
State Trio
Commonwealth Quartet
Commonwealth Serenade Orchestra

WEDNESDAY, JULY 1

12 M	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
4 P.M.	Bandstand Franklin Park	Boston Concert Band Wm. Barrington-Sargent cond.
7.30 P.M.	Washington Park Roxbury	Commonwealth Concert Band Alfonso D'Avino conducting
8 P.M.	C.C.C. Camp Milton	Boston Concert Orchestra Chester Mason conducting
8 P.M.	Denison House Yard Tyler Street	City Concert Orchestra Alfred Moore conducting
8.45 P.M.	St. Michael's Church 133 Ruggles Street	Commonwealth Trio

THURSDAY, JULY 2

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
7.30 P.M.	Parker Hill Branch Lib'y. Roxbury	State Trio
8 P.M.	Baker Memorial Church Uphams Corner	County Concert Orchestra Theodore L. Bailey cond.
8 P.M.	Quincy Legion Post Quincy	Commonwealth Concert Band Alfonso D'Avino conducting
8 P.M.	Health Unit 22 Whittier Street	Commonwealth Trio
8 P.M.	St. Mary's Hall South Boston	Boston Concert Orchestra Chester Mason conducting
8 P.M.	Bayswater Bungalow East Boston	Metropolitan Concert Orch. Albert Holmes conducting

FRIDAY, JULY 3

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
2 P.M.	U.S. Naval Hospital Chelsea	State Trio
8 P.M.	World War Memorial Park East Boston	Commonwealth Concert Band Alfonso D'Avino conducting
8 P.M.	Oak Square Brighton	State Concert Band Walton S. Ives conducting

1891

[illegible]

SATURDAY, JULY 4

10 A.M.	FANEUIL HALL BOSTON	BOSTON CIVIC CHORUS G. ROBERTS LUNGER CONDUCTING
2.30 P.M.	Metropolitan State Hosp. Waltham	Boston Concert Orchestra Chester Mason conducting
3 P.M.	Washington Park Roxbury	County Concert Orchestra Theodore L. Bailey conduct.
3 P.M.	Castle Island South Boston	City Concert Orchestra Alfred Moore conducting
7.30 P.M.	Ronan Park Dorchester	State Concert Band Walton S. Ives conducting
7.30 P.M.	BOSTON COMMON	STATE CHORUS WILLIAM ELLIS WESTON COND.
8 P.M.	FENS STADIUM BACK BAY	BOSTON CIVIC ORCHESTRA AND TRIMOUNT CHORUS LEON GOLD- MAN & SOLOMON G. BRASLAVSKY CONDUCTING

SUNDAY, JULY 5

2 P.M.	Home for Aged Dorchester	Yiddish Orchestra Charles Rosen conducting
3 P.M.	Prendergast Preventorium Mattapan	County Concert Orchestra Theodore L. Bailey, conduct.
3 P.M.	MORGAN MEMORIAL SOUTH END	STATE CHORUS WILLIAM ELLIS WESTON CONDUCT.
6 P.M.	Marine Park South Boston	Boston Concert Band Wm. Barrington-Sargent Cond.
6 P.M.	Bandstand Franklin Park	State Concert Band Walton S. Ives conducting
6.30 P.M.	Prado North End	Commonwealth Concert Band Alfonso D'Avino conducting

MONDAY, JULY 6

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
2 P.M.	U.S. VETERANS HOSPITAL BELFORD	TRIMOUNT CHORUS SOLOMON G. BRASLAVSKY CONDUCT.
2.30 P.M.	Mattapan Sanatorium Mattapan	Boston Concert Band Wm. Barrington-Sargent cond.
7.30 P.M.	Y.M.C.A. City Sq., Charlestown	Commonwealth Trio

MONDAY, JULY 6, (CONT.)

8 P.M.	Bates Hall Y.M.C.A. Boston	State Concert Orchestra Richard Cosby conducting
8 P.M.	St. Adalbert's Church Hyde Park	Metropolitan Concert Orch. Albert Holmes conducting

TUESDAY, JULY 7

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
3 P.M.	South End House 48 Rutland Street	State Concert Orchestra Richard Cosby conducting
8 P.M.	Home for Aged Women Jamaica Plain	State Trio
8 P.M.	Williams Municipal Bldg. South End	Metropolitan Concert Orch. Albert Holmes conducting
8.15 P.M.	BROOKLINE SHELL DEAN ROAD	STATE SYMPHONY ORCHESTRA HARRY ELLIS DICKSON CONDUCT.
8.15 P.M.	SANDERS THEATER CAMBRIDGE	COMMONWEALTH SYMPHONY ORCH. ERNST HOFFMANN CONDUCTING

WEDNESDAY, JULY 8

12 M	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
2.30 P.M.	German Home for Aged West Roxbury	State Concert Orchestra Richard Cosby conducting
4 P.M.	Bandstand Franklin Park	Boston Concert Band Wm. Barrington Sargent cond.
6.30 P.M.	Orient Heights East Boston	Commonwealth Concert Band Alfonso D'Avino conducting
7.30 P.M.	Everett Community Ctr. Union Street	Yiddish Orchestra Charles Rosen conducting
8 P.M.	C.C.C. Camp Milton	County Concert Orchestra Theodore L. Bailey conduct.
8 P.M.	Denison House Yard Tyler Street	Boston Concert Orchestra Chester Mason conducting
8 P.M.	Fidelia Hall West Roxbury	City Concert Orchestra Alfred Moore conducting
8.15 P.M.	COURTYARD, BOSTON PUBLIC LIBRARY	COMMONWEALTH SERENADE ORCH. ERNST HOFFMANN CONDUCTING

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JUL 7 1936

FEDERAL MUSIC PRESENTATIONS



CITY OF BOSTON PROJECT

WEEK OF JULY 8, 1936.

WORKS PROGRESS ADMINISTRATION

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Lee Pattison	Assistant to the Director
William Haddon	Director for the City of Boston

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SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra

State Symphony Orchestra

Boston Civic Orchestra

CHORUSES

State Chorus

Boston Civic Chorus

Trimount Chorus

CONDUCTORS

Harry Ellis Dickson
Leon J. Goldman
Ernst Hoffmann
Alexander Thiede

CONDUCTORS

Solomon G. Braslavsky
G. Roberts Lunger
A. Buckingham Simson
William Ellis Weston

BANDS

Commonwealth Concert Band

State Concert Band

Boston Concert Band

POPULAR ORCHESTRAS

State Concert Orchestra

City Concert Orchestra

Metropolitan Concert Orchestra

County Concert Orchestra

Boston Concert Orchestra

CONDUCTORS

Alfonso D'Avino
Walton S. Ives
William A. Barrington-Sargent

CONDUCTORS

Theodore L. Bailey
Richard Cosby
Albert Holmes
Chester A. Mason
Alfred Moore

ENSEMBLES

Commonwealth Trio

State Trio

Commonwealth String Quartet

Commonwealth Serenade Orchestra

WEDNESDAY, JULY 8

1.

12 M	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
2.30 P.M.	German Home for Aged West Roxbury	State Concert Orchestra Richard Cosby conducting
4 P.M.	Bandstand Franklin Park	Boston Concert Band Wm. Barrington-Sargent cond.
6.30 P.M.	Orient Heights East Boston	Commonwealth Concert Band Alfonso D'Avino conducting
7.30 P.M.	Everett Community Center Union Street	Yiddish Orchestra Charles Rosen conducting
8 P.M.	Ellis Memorial Berkeley & Chandler Sts.	Commonwealth Trio
8 P.M.	C.C.C. Camp Milton	County Concert Orchestra Theodore L. Bailey conduct.
8 P.M.	Denison House Yard Tyler Street	Boston Concert Orchestra Chester Mason conducting
8 P.M.	Fidelia Hall West Roxbury	City Concert Orchestra Alfred Moore conducting
8.15 P.M.	COURTYARD, BOSTON PUBLIC LIBRARY	COMMONWEALTH SERENADE ORCH. ERNST HOFFMANN CONDUCTING

THURSDAY, JULY 9

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
7 P.M.	Boys Club Roxbury	State Concert Orchestra Richard Cosby conducting
7.15 P.M.	Temple M.E. Church Temple St., Boston	State Trio
8 P.M.	Baker Memorial Church	Metropolitan Concert Orch. Albert Holmes conducting
8 P.M.	New England Sanatorium Stoneham	Commonwealth Trio
8 P.M.	Burroughs Newsboys Foundation 10 Somerset St., Boston	Boston Concert Orchestra Chester Mason conducting
8 P.M.	Y.M.H.A. Seaver Street, Roxbury	Yiddish Orchestra Charles Rosen conducting
8 P.M.	Bayswater Bungalow East Boston	City Concert Orchestra Alfred Moore conducting
8.15 P.M.	BROOKLINE SHELL DEAN ROAD	BOSTON CIVIC ORCHESTRA & STATE CHORUS, LEON GOLDMAN & WM. ELLIS WESTON CONDUCTING

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FRIDAY, JULY 10

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington Sargent cond.
8 P.M.	American Legion Hall Charlestown	County Concert Orchestra Theodore L. Bailey conduct.
6.30 P.M.	McLean Park East Boston	State Concert Band Walton S. Ives conducting

SATURDAY, JULY 11

6 P.M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
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SUNDAY, JULY 12

2 P.M.	Riverside Boat Club Memorial Drive Cambridge	Metropolitan Concert Orch. Albert Holmes conducting
3 P.M.	MORGAN MEMORIAL SHAWMUT AVENUE	BOSTON CIVIC CHORUS G. ROBERTS LUNGER CONDUCTING
6 P.M.	Bandstand Franklin Park	Commonwealth Concert Band Alfonso D'Avino conducting
6.30 P.M.	Fallon Field Roslindale	Boston Concert Band Wm. Barrington-Sargent cond.
7.30 P.M.	CENTRAL BAPTIST CHURCH MIDDLEBORO	STATE CHORUS WM. ELLIS WESTON CONDUCTING
8 P.M.	Fidelia Hall West Roxbury	State Concert Band Walton S. Ives conducting

MONDAY, JULY 13

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
2 P.M.	Mt. Pleasant Home 301 S. Huntington Ave.	State Concert Orchestra Richard Cosby conducting
2 P.M.	U.S. Veterans Hospital Bedford	Boston Concert Orchestra Chester Mason conducting
2.30 P.M.	Boston Sanatorium Mattapan	State Concert Band Walton S. Ives conducting
6.30 P.M.	Wm. Amerena Park East Boston	Boston Concert Band Wm. Barrington-Sargent cond.
8 P.M.	Dorchester House 7 Gordon Place	Commonwealth Trio
8 P.M.	K of C Building Charlestown	County Concert Orchestra Theodore L. Bailey conduct.

Jan. 1st	1900	1900
Jan. 2nd	1900	1900
Jan. 3rd	1900	1900
Jan. 4th	1900	1900
Jan. 5th	1900	1900
Jan. 6th	1900	1900
Jan. 7th	1900	1900
Jan. 8th	1900	1900
Jan. 9th	1900	1900
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Jan. 23rd	1900	1900
Jan. 24th	1900	1900
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Jan. 29th	1900	1900
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Feb. 1st	1901	1901
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Mar. 16th	1901	1901
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Mar. 18th	1901	1901
Mar. 19th	1901	1901
Mar. 20th	1901	1901
Mar. 21st	1901	1901
Mar. 22nd	1901	1901
Mar. 23rd	1901	1901
Mar. 24th	1901	1901
Mar. 25th	1901	1901
Mar. 26th	1901	1901
Mar. 27th	1901	1901
Mar. 28th	1901	1901
Mar. 29th	1901	1901
Mar. 30th	1901	1901
Mar. 31st	1901	1901

MONDAY, JULY 13 CONT.

8 P.M.	Bates Hall Y.M.C.A. Huntington Ave.	Metropolitan Concert Orch. Albert Holmes conducting
8.30 P.M.	Health Unit South Boston	State Trio

TUESDAY, JULY 14

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
3 P.M.	South End House 48 Rutland St.	State Concert Orchestra Richard Cosby conducting
7.45 P.M.	Williams Municipal Bldg. South End	City Concert Orchestra Alfred Moore conducting
8 P.M.	Cambridge Hebrew School 178 Elm Street	Yiddish Orchestra Charles Rosen conducting
8.15 P.M.	BROOKLINE SHELL DEAN ROAD	STATE SYMPHONY ORCHESTRA ERNST HOFFMANN CONDUCTING

WEDNESDAY, JULY 15

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
4 P.M.	Bandstand Franklin Park	Boston Concert Band Wm. Barrington-Sargent cond.
6.30 P.M.	Orient Heights East Boston	State Concert Band Walton S. Ives conducting
7.30 P.M.	C.C.C. Camp Milton	Metropolitan Concert Orch. Albert Holmes conducting

THIS SCHEDULE SUBJECT TO REVISION

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Table 1. Summary of the data.

Year	Number of cases	Number of deaths
1990	100	5
1991	120	6
1992	150	8
1993	180	10
1994	200	12
1995	220	14
1996	250	16
1997	280	18
1998	300	20
1999	320	22
2000	350	25

Table 2. Summary of the data.

Year	Number of cases	Number of deaths
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Table 3. Summary of the data.

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FEDERAL MUSIC PRESENTATIONS



CITY OF BOSTON PROJECT

WEEK OF JULY 15, 1936

WORKS PROGRESS ADMINISTRATION

WPA Orchestra at Harvard

Harry Ellis Dickson Leads and Karl Zeise Appears

July 19, 1936 as 'Cello Soloist

By Moses Smith

The playing of the State (WPA) Symphony Orchestra under Harry Ellis Dickson in Sanders Theater, Cambridge, last evening was a source of pleasant surprise to one who has not heard that organization in a considerable period. Whether it was because of the exceptional resonance of the intimate Sanders Theater, the natural and expected improvement of an orchestra still in the making or the direction of Mr. Dickson, who was conducting in place of the incapacitated Alexander Thiede, the orchestra's sonority had taken on a new luster at the same time that the instruments were more sharply differentiated than in the past, there were fewer missed notes and cues, and the general level of ensemble was much higher.

The best performance, all-round, probably came at the opening, in Chadwick's "Melpomene" Overture, in the course of which Mr. Dickson exhibited considerable authority and a more independent approach toward the music than on the rest of the program—although the latter observation is naturally not readily substantiated by objective evidence. In the Prelude and Love-Death from "Tristan and Isolde," on the other hand, although the conductor drew from his musicians a commendable Wagnerian sonority, the tempos were not well adjusted; perhaps, even, not thoroughly thought out. In the Prelude the acceleration from the slow beginning was too long postponed, and then belatedly hurried too much, so that the climax missed fire. In the Love-Death Mr. Dickson was altogether too insistent on a clearly set tempo.

The same difficulties, less marked, presented themselves in the performance of the Brahms Second Symphony. Here again Mr. Dickson was a little too rigid in maintaining his pace. In one instance, the pace could not be maintained—that set at the beginning of the Allegretto—and Mr. Dickson did not attempt to maintain it, fortunately. The last movement, incidentally, was taken at a lively clip, but came off well.

Mr. Dickson's faults, it should

be said, are refreshingly in the right direction. We are all familiar with conductors who seek so much to "express" themselves and their own ideas about the music that the music begins to take on an aspect quite different from the composer's insufficient but none-the-less accurate record of what he wanted. The music-making at Mr. Dickson's hands also had a certain quality of relaxation, a quality of lyricism and a regard for less-than-obvious values all too rare in our day. By all means he is a conductor to be encouraged.

The other number, Haydn's genial 'Cello Concerto in D major, set forth Karl Zeise as the soloist. Mr. Zeise, who was unquestionably having a difficult time of it on a hot, sticky evening, has played better on other occasions. His performance lacked a sufficient element of bravura, which the concerto must have for all its genealogy. Nor did his tone seem sufficiently broad, when breadth was wanted. In other respects, however, Mr. Zeise's performance was musical and secure; and it was ably accompanied by the orchestra under Mr. Dickson.

An audience of about two hundred took keen interest in the proceedings and applauded the performers warmly.

THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff

Lee Pattison

William Haddon

Director

Assistant to the Director

Director for the City of Boston

Sponsored by the Works Progress Administration

* * * *

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra

State Symphony Orchestra

Boston Civic Orchestra

CONDUCTORS

Harry Ellis Dickson

Leon J. Goldman

Ernst Hoffmann

Alexander Thiede

CHORUSES

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CONDUCTORS

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G. Roberts Lunger

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William Ellis Weston

BANDS

Commonwealth Concert Band

State Concert Band

Boston Concert Band

CONDUCTORS

Alfonso D'Avina

Walton S. Ives

William A. Barrington-Sargent

POPULAR ORCHESTRAS

State Concert Orchestra

City Concert Orchestra

Metropolitan Concert Orchestra

County Concert Orchestra

Boston Concert Orchestra

Yiddish Orchestra

CONDUCTORS

Theodore L. Bailey

Richard Cosby

Albert Holmes

Chester A. Mason

Alfred Moore

Charles Rosen

ENSEMBLES

Commonwealth Trio

State Trio

Commonwealth String Quartet

Commonwealth Serenade Orchestra

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WEDNESDAY, JULY 15

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
1:30 P.M.	Home for the Aged 650 Concord Ave., Camb.	Commonwealth Trio
4:00 P.M.	Franklin Park Bandstand Dorchester	Boston Concert Band Wm. A. Barrington-Sargent cond.
6:45 P.M.	Orient Heights Barnes Ave., Boston	State Concert Band Walton S. Ives conducting
7:30 P.M.	C.C.C. Camp Milton	Metropolitan Concert Orchestra Albert Holmes conducting
8:00 P.M.	Labor Lyceum 453 Broadway, Chelsea	State Trio
8:15 P.M.	Everett Community Center Union Street	Yiddish Orchestra Charles Rosen, conducting

THURSDAY, JULY 16

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
7:00 P.M.	Boys' Club 80 Dudley St., Roxbury	Boston Concert Band Wm. A. Barrington-Sargent. cond.
8:00 P.M.	Baker Memorial Church Uphams Corner, Dorchester	Boston Concert Orchestra Chester Mason, conducting
8:00 P.M.	Health Unit 22 Whittier Street, Boston	State Concert Orchestra Richard Cosby conducting
8:00 P.M.	Bayswater Bungalow Bayswater St., E. Boston	City Concert Orchestra Alfred Moore conducting
8:00 P.M.	St. Mary's Hall Boston St., S. Boston	County Concert Orchestra Theodore Bailey conducting
8:15 P.M.	BROOKLINE SHELL DEAN ROAD, BROOKLINE	COMMONWEALTH SYMPHONY ORCHESTRA & BOSTON CIVIC CHORUS, ALEXANDER THIEDE & G. ROBERTS LUNGER COND.

FRIDAY, JULY 17

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. A. Barrington-Sargent cond.
1:00 P.M.	Long Island Hospital Boston Harbor	State Concert Band Walton S. Ives. conducting
1:30 P.M.	North End Health Unit 41 N. Margin Street (with lecture)	Commonwealth Trio

FRIDAY, JULY 17, cont.

2.

7:30 P.M.	Marine Park South Boston	Commonwealth Concert Band Alfonso D'Avino conducting
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SATURDAY, JULY 18

6:00 P.M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
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SUNDAY, JULY 19

3:00 P.M.	MORGAN MEMORIAL SHAWMUT AVE., BOSTON	STATE CHORUS WILLIAM ELLIS WESTON conducting
6:00 P.M.	Franklin Park Dorchester	State Concert Band Walton S. Ives conducting
6:30 P.M.	Frado Hanover St., Boston	Boston Concert Band Wm. Barrington-Sargent cond.
8:00 P.M.	Fidelia Hall 7 Rockland St., W. Roxbury	Commonwealth Concert Band Alfonso D'Avino conducting
8:15 P.M.	FOGG MUSEUM COURTYARD HARVARD UNIVERSITY	COMMONWEALTH SERENADE ORCHESTRA ERNST HOFFMANN CONDUCTING

MONDAY, JULY 20

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
2:00 P.M.	U.S. Veterans Hospital Bedford	State Concert Band Walton S. Ives conducting
2:30 P.M.	Boston Sanatorium 249 River St., Mattapan	Commonwealth Concert Band Alfonso D'Avino conducting
8:00 P.M.	Hecht House 160 American Legion Highway Dor. (with Federal Theater)	Yiddish Orchestra Charles Rosen conducting
8:00 P.M.	St. Adalbert's Church 1450 River St. H.Park (with Lecture)	Metropolitan Concert Orchestra Albert Holmes conducting
8:00 P.M.	Y.M.C.A. City Square, Charlestown (with Lecture)	State Trio

NOTE: On Monday, July 20, ERNST HOFFMANN will give an illustrated lecture at Boston University School of Education, 20 Exeter Street, at 8:15 P.M. Mr. Hoffmann will discuss the program to be given by THE COMMONWEALTH SERENADE ORCHESTRA at the Boston Public Library, Tuesday evening, July 21st.

8:00 P.M.	K of C Building 44 High St., Charlestown	City Concert Orchestra Alfred Moore conducting
8:00 P.M.	Bates Hall, Y.M.C.A. 316 Huntington Ave., Boston (with Lecture)	County Concert Orchestra Theodore Bailey conducting
8:15 P.M.	St. Michael's Church 113 Ruggles St., Boston	Commonwealth Trio FRANCES FERRY, Soprano

TUESDAY, JULY 21

12 M	Farkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
2:00 P.M.	Home for Aged Women S. Huntington Ave., J.P. (with Lecture)	State Trio
2:00 P.M.	Cambridge Home for Aged 650 Concord Avenue	Boston Concert Orchestra Chester Mason conducting
3:00 P.M.	South End House 48 Rutland St., Boston	State Concert Orchestra Richard Cosby conducting
7:30 P.M.	Marine Park South Boston	Boston Concert Band Wm. A. Barrington-Sargent cond.
7:45 P.M.	Williams Municipal Building 400 Shawmut Ave., Boston	Metropolitan Concert Orchestra Albert Holmes conducting
8:00 P.M.	St. Thomas' School Hall 10 Jamaica St., J. Plain	City Concert Orchestra Alfred Moore conducting
8:00 P.M.	Nevins Memorial Hall Framingham, Mass. (with Federal Theater)	County Concert Orchestra Theodore Bailey conducting
8:15 P.M.	BROOKLINE SHELL DEAN ROAD, BROOKLINE	BOSTON CIVIC ORCHESTRA, & STATE CHORUS, LEON J. GOLDMAN & WILLIAM ELLIS WESTON CONDUCTING
8:30 P.M.	CENTRAL LIBRARY COURTYARD BOSTON PUBLIC LIBRARY	COMMONWEALTH SERENADE ORCHESTRA ERNST HOFFMANN CONDUCTING

WEDNESDAY, JULY 22

12 M	Farkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
4:00 P.M.	Franklin Park Dorchester	Commonwealth Concert Band Alphonso D'Avino conducting
7:30 P.M.	C. C. C. CAMP MILTON	BOSTON CIVIC CHORUS G. ROBERTS LUNGER CONDUCTING

Table 1

1. Name of the person	2. Address	3. Date
John Doe	123 Main St	1/1/20
Jane Smith	456 Elm St	1/2/20
Bob Johnson	789 Oak St	1/3/20
Alice Brown	101 Pine St	1/4/20
Charlie White	202 Cedar St	1/5/20

Table 2

1. Name of the person	2. Address	3. Date
John Doe	123 Main St	1/1/20
Jane Smith	456 Elm St	1/2/20
Bob Johnson	789 Oak St	1/3/20
Alice Brown	101 Pine St	1/4/20
Charlie White	202 Cedar St	1/5/20
David Green	303 Birch St	1/6/20
Eve Black	404 Spruce St	1/7/20
Frank Gray	505 Willow St	1/8/20
Grace Hall	606 Ash St	1/9/20
Henry King	707 Hickory St	1/10/20
Ivy Lee	808 Sycamore St	1/11/20
Jack Miller	909 Magnolia St	1/12/20
Karen Wilson	1010 Poplar St	1/13/20
Liam Taylor	1111 Cherry St	1/14/20
Mia Adams	1212 Walnut St	1/15/20
Noah Baker	1313 Chestnut St	1/16/20
Olivia Clark	1414 Olive St	1/17/20
Peter Evans	1515 Elm St	1/18/20
Quinn Foster	1616 Maple St	1/19/20
Rachel Gibson	1717 Birch St	1/20/20
Samuel Hall	1818 Spruce St	1/21/20
Tina King	1919 Willow St	1/22/20
Uma Lee	2020 Ash St	1/23/20
Victor Miller	2121 Hickory St	1/24/20
Wendy Wilson	2222 Sycamore St	1/25/20
Xavier Taylor	2323 Magnolia St	1/26/20
Yara Adams	2424 Poplar St	1/27/20
Zoe Baker	2525 Cherry St	1/28/20
Adam Clark	2626 Walnut St	1/29/20
Bella Evans	2727 Chestnut St	1/30/20
Caleb Foster	2828 Olive St	1/31/20
Diana Gibson	2929 Elm St	2/1/20
Ethan Hall	3030 Maple St	2/2/20
Fiona King	3131 Birch St	2/3/20
Gavin Lee	3232 Spruce St	2/4/20
Hannah Miller	3333 Willow St	2/5/20
Ian Wilson	3434 Ash St	2/6/20
Jessica Taylor	3535 Hickory St	2/7/20
Kyle Adams	3636 Sycamore St	2/8/20
Laura Baker	3737 Magnolia St	2/9/20
Max Clark	3838 Poplar St	2/10/20
Nora Evans	3939 Cherry St	2/11/20
Oliver Foster	4040 Walnut St	2/12/20
Pamela Gibson	4141 Chestnut St	2/13/20
Quinn Hall	4242 Olive St	2/14/20
Ryan King	4343 Elm St	2/15/20
Sarah Lee	4444 Maple St	2/16/20
Thomas Miller	4545 Birch St	2/17/20
Uma Wilson	4646 Spruce St	2/18/20
Victor Taylor	4747 Willow St	2/19/20
Wendy Adams	4848 Ash St	2/20/20
Xavier Baker	4949 Hickory St	2/21/20
Yara Clark	5050 Sycamore St	2/22/20
Zoe Evans	5151 Magnolia St	2/23/20
Adam Foster	5252 Poplar St	2/24/20
Bella Gibson	5353 Cherry St	2/25/20
Caleb Hall	5454 Walnut St	2/26/20
Diana King	5555 Chestnut St	2/27/20
Ethan Lee	5656 Olive St	2/28/20
Fiona Miller	5757 Elm St	2/29/20
Gavin Wilson	5858 Maple St	2/30/20
Hannah Taylor	5959 Birch St	3/1/20
Ian Adams	6060 Spruce St	3/2/20
Jessica Baker	6161 Willow St	3/3/20
Kyle Clark	6262 Ash St	3/4/20
Laura Evans	6363 Hickory St	3/5/20
Max Foster	6464 Sycamore St	3/6/20
Nora Gibson	6565 Magnolia St	3/7/20
Oliver Hall	6666 Poplar St	3/8/20
Pamela King	6767 Cherry St	3/9/20
Quinn Lee	6868 Walnut St	3/10/20
Ryan Miller	6969 Chestnut St	3/11/20
Sarah Wilson	7070 Olive St	3/12/20
Thomas Taylor	7171 Elm St	3/13/20
Uma Adams	7272 Maple St	3/14/20
Victor Baker	7373 Birch St	3/15/20
Wendy Clark	7474 Spruce St	3/16/20
Xavier Evans	7575 Willow St	3/17/20
Yara Foster	7676 Ash St	3/18/20
Zoe Gibson	7777 Hickory St	3/19/20
Adam Hall	7878 Sycamore St	3/20/20
Bella King	7979 Magnolia St	3/21/20
Caleb Lee	8080 Poplar St	3/22/20
Diana Miller	8181 Cherry St	3/23/20
Ethan Wilson	8282 Walnut St	3/24/20
Fiona Taylor	8383 Chestnut St	3/25/20
Gavin Adams	8484 Olive St	3/26/20
Hannah Baker	8585 Elm St	3/27/20
Ian Clark	8686 Maple St	3/28/20
Jessica Evans	8787 Birch St	3/29/20
Kyle Foster	8888 Spruce St	3/30/20
Laura Gibson	8989 Willow St	3/31/20
Max Hall	9090 Ash St	4/1/20
Nora King	9191 Hickory St	4/2/20
Oliver Lee	9292 Sycamore St	4/3/20
Pamela Miller	9393 Magnolia St	4/4/20
Quinn Wilson	9494 Poplar St	4/5/20
Ryan Taylor	9595 Cherry St	4/6/20
Sarah Adams	9696 Walnut St	4/7/20
Thomas Baker	9797 Chestnut St	4/8/20
Uma Clark	9898 Olive St	4/9/20
Victor Evans	9999 Elm St	4/10/20

Table 3

1. Name of the person	2. Address	3. Date
John Doe	123 Main St	1/1/20
Jane Smith	456 Elm St	1/2/20
Bob Johnson	789 Oak St	1/3/20
Alice Brown	101 Pine St	1/4/20
Charlie White	202 Cedar St	1/5/20

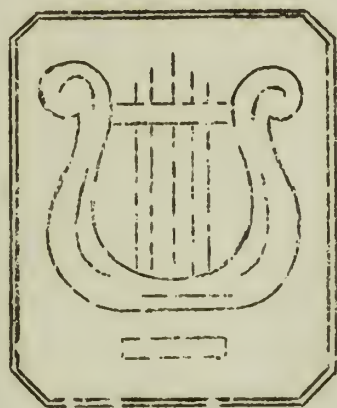
WEDNESDAY, JULY 22 cont.

8:00 P.M.	Fidelia Hall 7 Rockland St., W. Roxbury (with Lecture)	Metropolitan Concert Orchestra Albert Holmes conducting
8:00 P.M.	Nevins Memorial Hall Framingham, Mass. (with Federal Theater)	County Concert Orchestra Theodore Bailey conducting
8:00 P.M.	Denison House Yard 93 Tyler St., Boston (with Lecture)	State Concert Orchestra Richard Cosby conducting
8:00 P.M.	House of the Angel Guardian 11 Perkins St., J. Plain	City Concert Orchestra Alfred Moore conducting
8:15 P.M.	DORCHESTER MANOR 800 MORTON ST., DORCHESTER	BOSTON CIVIC ORCHESTRA LEON J. GOLDMAN CONDUCTING

THIS SCHEDULE SUBJECT TO REVISION

Federal Music Concerts Are Free To The Public

FEDERAL MUSIC PRESENTATIONS



CITY OF BOSTON PROJECT

WEEK OF JULY 22, 1936

WORKS PROGRESS ADMINISTRATION

FEDERAL MUSIC PRESENTATIONS



THEORY AND PRACTICE

WITH A PREFACE BY ALVIN KARPIS

NEW YORK: THE FEDERAL MUSIC PROJECT, 1939

THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff
Lee Pattison
William Haddon

Director
Assistant to the Director
Director for the City of Boston

Sponsored by the Works Progress Administration

* * * *

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
State Symphony Orchestra
Boston Civic Orchestra

CHORUSES

State Chorus
Boston Civic Chorus

CONDUCTORS

Harry Ellis Dickson
Leon J. Goldman
Ernst Hoffmann
Alexander Thiede

CONDUCTORS

Solomon Braslavsky
G. Roberts Lunger
A. Buckingham Simson
William Ellis Weston

BANDS

Commonwealth Concert Band
State Concert Band
Boston Concert Band

POPULAR ORCHESTRAS

State Concert Orchestra
City Concert Orchestra
Metropolitan Concert Orchestra
County Concert Orchestra
Boston Concert Orchestra
Yiddish Orchestra

CONDUCTORS

Alfonso D'Avina
Walton S. Ives
William A. Barrington-Sargent

CONDUCTORS

Theodore L. Bailey
Richard Cosby
Albert Holmes
Chester A. Mason
Alfred Moore
Charles Rosen

ENSEMBLES

Commonwealth Trio
State Trio
Commonwealth String Quartet
Commonwealth Serenade Orchestra

ASTOR LENOX TILDEN FOUNDATION
455 FIFTH AVENUE, NEW YORK, N. Y. 10018

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455 FIFTH AVENUE, NEW YORK, N. Y. 10018

WEDNESDAY, JULY 22

1.

12 M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
2 P.M.	Convalescent Home Kent St., Brookline	Yiddish Orchestra Charles Rosen conducting
4 P.M.	Franklin Park Dorchester	Commonwealth Concert Band Alfonso D'Avino conducting
7.30 P.M.	C.C.C. CAMP MILTON	BOSTON CIVIC CHORUS G. ROBERTS LUNGER CONDUCTING
8 P.M.	Ellis Memorial House 66 Berkeley St., Boston	Commonwealth Trio
8 P.M.	Denison House Yard Tyler St., Boston	State Concert Orchestra Richard Cosby conducting
8 P.M.	Nevins Memorial Hall Framingham	County Concert Orchestra Theodore L. Bailey conducting
8 P.M.	House of Angel Guardian Perkins St., J. Plain	City Concert Orchestra Alfred Moore conducting

THURSDAY, JULY 23

12 M.	Parkman Bandstand Boston Common	Boston Concert Band Wm. A. Barrington-Sargent con.
7 P.M.	Boys' Club Dudley St., Roxbury	City Concert Orchestra Alfred Moore conducting
7.45 P.M.	New England Sanatorium Stoneham	State Trio
8 P.M.	Health Unit Whittier St., Roxbury	Commonwealth Trio
8 P.M.	Bayswater Bungalow Bayswater St., E. Boston	County Concert Orchestra Theodore L. Bailey conducting
8 P.M.	Burroughs Foundation Somerset St., Boston	Boston Concert Orchestra Chester Mason conducting
8 P.M.	Y.M.H.A. Seaver St., Roxbury	Yiddish Orchestra Charles Rosen conducting
8.15 P.M.	BROOKLINE SHELL DEAN ROAD	STATE SYMPHONY ORCHESTRA HARRY ELLIS DICKSON CONDUCTING

ANOTHER OF THE SERIES OF ILLUSTRATED INTERPRETIVE LECTURES ON MUSIC BY DISTINGUISHED COMPOSERS AND SCHOLARS WILL BE PRESENTED MONDAY EVENING, JULY 27 AT THE B.U. SCHOOL OF EDUCATION, 29 EXETER STREET, AT 8.15 O'CLOCK.

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
1.30 P.M.	Health Unit N. Margin St., Boston	State Trio
6.45 P.M.	McLean Park East Boston	State Concert Band Walton S. Ives conducting
7.30 P.M.	Marine Park South Boston	Boston Concert Band Wm. Barrington-Sargent cond.

SATURDAY, JULY 25

2 P.M.	Grafton State Hospital Grafton	Commonwealth Trio
6 P.M.	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.

SUNDAY, JULY 26

3 P.M.	MORGAN MEMORIAL SHAWMUT AVENUE, BOSTON	BOSTON CIVIC CHORUS G. ROBERTS LUNGER CONDUCTING
3.30 P.M.	MUSEUM OF FINE ARTS HUNTINGTON AVENUE, BOSTON	COMMONWEALTH SYMPHONY ORCH. ERNST HOFFMANN CONDUCTING
6 P.M.	Franklin Park Dorchester	Boston Concert Band Wm. Barrington-Sargent cond.
6.30 P.M.	Prado Hanover St., Boston	City Concert Orchestra Alfred Moore conducting
8 P.M.	Fidelia Hall Rockland St., W. Roxbury	Commonwealth Concert Band Alfonso D'Avino conducting

MONDAY, JULY 27

12 M.	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
2 P.M.	Mt. Pleasant Home S. Huntington Ave., J. Plain	Metropolitan Concert Orchestra Albert Holmes conducting
2 P.M.	U.S. Veterans Hospital Bedford	City Concert Orchestra Alfred Moore conducting
2 P.M.	Boston Sanatorium River St., Mattapan	Boston Concert Band Wm. Barrington-Sargent cond.
8 P.M.	Bates Hall, Y.M.C.A. Huntington Ave., Boston	Boston Concert Orchestra Chester Mason conducting

1887-1888

Jan 1	Balance	100.00
Jan 15	Received from A. B.	50.00
Feb 1	Received from C. D.	25.00
Feb 15	Received from E. F.	75.00
Mar 1	Received from G. H.	100.00
Mar 15	Received from I. J.	150.00
Apr 1	Received from K. L.	200.00
Apr 15	Received from M. N.	250.00
May 1	Received from O. P.	300.00
May 15	Received from Q. R.	350.00
Jun 1	Received from S. T.	400.00
Jun 15	Received from U. V.	450.00
Jul 1	Received from W. X.	500.00
Jul 15	Received from Y. Z.	550.00
Aug 1	Received from A. B.	600.00
Aug 15	Received from C. D.	650.00
Sep 1	Received from E. F.	700.00
Sep 15	Received from G. H.	750.00
Oct 1	Received from I. J.	800.00
Oct 15	Received from K. L.	850.00
Nov 1	Received from M. N.	900.00
Nov 15	Received from O. P.	950.00
Dec 1	Received from Q. R.	1000.00
Dec 15	Received from S. T.	1050.00
Total		10500.00

1888-1889

Jan 1	Balance	100.00
Jan 15	Received from A. B.	50.00
Feb 1	Received from C. D.	25.00
Feb 15	Received from E. F.	75.00
Mar 1	Received from G. H.	100.00
Mar 15	Received from I. J.	150.00
Apr 1	Received from K. L.	200.00
Apr 15	Received from M. N.	250.00
May 1	Received from O. P.	300.00
May 15	Received from Q. R.	350.00
Jun 1	Received from S. T.	400.00
Jun 15	Received from U. V.	450.00
Jul 1	Received from W. X.	500.00
Jul 15	Received from Y. Z.	550.00
Aug 1	Received from A. B.	600.00
Aug 15	Received from C. D.	650.00
Sep 1	Received from E. F.	700.00
Sep 15	Received from G. H.	750.00
Oct 1	Received from I. J.	800.00
Oct 15	Received from K. L.	850.00
Nov 1	Received from M. N.	900.00
Nov 15	Received from O. P.	950.00
Dec 1	Received from Q. R.	1000.00
Dec 15	Received from S. T.	1050.00
Total		10500.00

1889-1890

Jan 1	Balance	100.00
Jan 15	Received from A. B.	50.00
Feb 1	Received from C. D.	25.00
Feb 15	Received from E. F.	75.00
Mar 1	Received from G. H.	100.00
Mar 15	Received from I. J.	150.00
Apr 1	Received from K. L.	200.00
Apr 15	Received from M. N.	250.00
May 1	Received from O. P.	300.00
May 15	Received from Q. R.	350.00
Jun 1	Received from S. T.	400.00
Jun 15	Received from U. V.	450.00
Jul 1	Received from W. X.	500.00
Jul 15	Received from Y. Z.	550.00
Aug 1	Received from A. B.	600.00
Aug 15	Received from C. D.	650.00
Sep 1	Received from E. F.	700.00
Sep 15	Received from G. H.	750.00
Oct 1	Received from I. J.	800.00
Oct 15	Received from K. L.	850.00
Nov 1	Received from M. N.	900.00
Nov 15	Received from O. P.	950.00
Dec 1	Received from Q. R.	1000.00
Dec 15	Received from S. T.	1050.00
Total		10500.00

1890-1891

Jan 1	Balance	100.00
Jan 15	Received from A. B.	50.00
Feb 1	Received from C. D.	25.00
Feb 15	Received from E. F.	75.00
Mar 1	Received from G. H.	100.00
Mar 15	Received from I. J.	150.00
Apr 1	Received from K. L.	200.00
Apr 15	Received from M. N.	250.00
May 1	Received from O. P.	300.00
May 15	Received from Q. R.	350.00
Jun 1	Received from S. T.	400.00
Jun 15	Received from U. V.	450.00
Jul 1	Received from W. X.	500.00
Jul 15	Received from Y. Z.	550.00
Aug 1	Received from A. B.	600.00
Aug 15	Received from C. D.	650.00
Sep 1	Received from E. F.	700.00
Sep 15	Received from G. H.	750.00
Oct 1	Received from I. J.	800.00
Oct 15	Received from K. L.	850.00
Nov 1	Received from M. N.	900.00
Nov 15	Received from O. P.	950.00
Dec 1	Received from Q. R.	1000.00
Dec 15	Received from S. T.	1050.00
Total		10500.00

MONDAY, JULY 27, CONT.

8 P.M.	Old Dorchester Post Gallivan Boulevard.	County Concert Orchestra Theodore L. Bailey conducting
8 P.M.	K of C Building High St., Charlestown	State Concert Band Walton S. Ives conducting
8 P.M.	Hecht House American Legion Hwy., Dor.	Yiddish Orchestra Charles Rosen conducting
8.15 P.M.	St. Michael's Church Ruggles St., Boston	State Trio
8.30 P.M.	Health Unit 133 Dorchester St., S. Boston	Commonwealth Trio

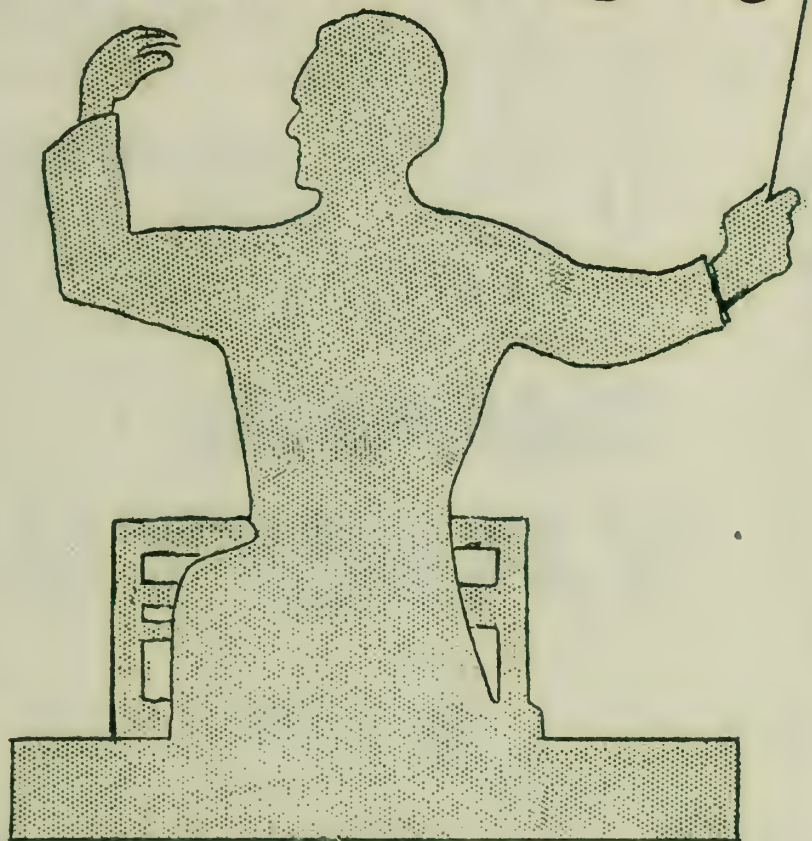
TUESDAY, JULY 28

12 M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
2 P.M.	CAMBRIDGE HOME FOR AGED 650 CONCORD AVENUE	BOSTON CIVIC CHORUS SOLOMON BRASLAVSKY CONDUCTING
3 P.M.	South End House 48 Rutland St., Boston	State Concert Orchestra Richard Cosby conducting
7.45 P.M.	Williams Municipal Building Shawmut Avenue, Boston	Metropolitan Concert Orchestra Albert Holmes conducting
8 P.M.	Chelsea Labor Lyceum 453 Broadway	Yiddish Orchestra Charles Rosen conducting
8.15 P.M.	BROOKLINE SHELL DEAN ROAD	BOSTON CIVIC ORCHESTRA & BOSTON CIVIC CHORUS, LEON GOLDMAN & G. ROBERTS LUNGER CONDUCTING
8.15 P.M.	Y.M.C.A. City Square, Charlestown	Commonwealth Concert Band Alfonso D'Avino conducting

WEDNESDAY, JULY 29

12 M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
4 P.M.	Franklin Park Dorchester	Commonwealth Concert Band Alfonso D'Avino conducting
7.30 P.M.	C.C.C. Camp Milton	Boston Concert Band Wm. Barrington-Sargent cond.
8.15 P.M.	DORCHESTER MANOR 800 MORTON ST., MATTAPAN	BOSTON CIVIC ORCHESTRA LEON GOLDMAN CONDUCTING

FEDERAL MUSIC PRESENTATIONS



WORKS PROGRESS ADMINISTRATION

CITY OF BOSTON PROJECT

WEEK OF AUG. 5TH 1936

FEDERAL MUSIC PRESENTATIONS



THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILL.
1938

WEEK OF AUG 25 1938

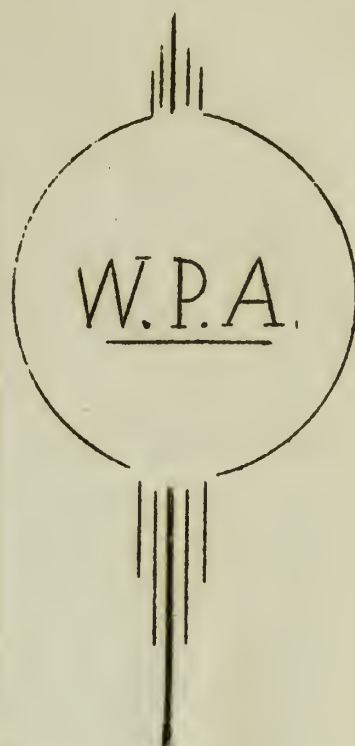
BOSTON OPERA HOUSE

FEDERAL MUSIC PROJECT

Presents

HANSEL AND GRETEL

TUE.
WED.
EVE.
AUG.
11-12
=
SAT.
MAT.
AUG.
15



THUR.
FRI. - SAT.
AUG.
13 - 14 - 15

MADAME

BUTTERFLY

POPULAR PRICES, 25c - 50c - 75c (PLUS TAX)

200 — ARTISTS — 200

IN EACH PRESENTATION

— BEAUTIFUL COSTUMES

SYMPHONY ORCHESTRA of 75 MUSICIANS

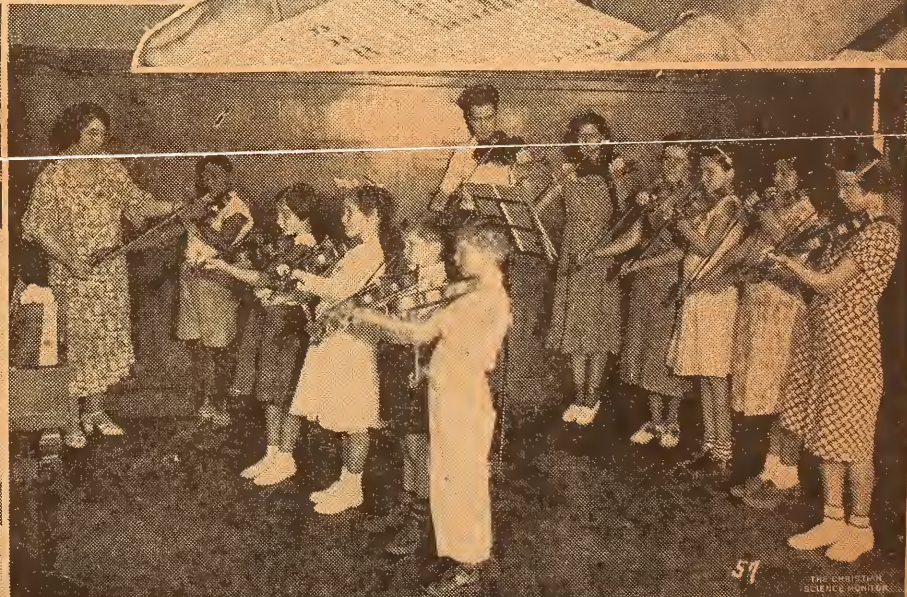
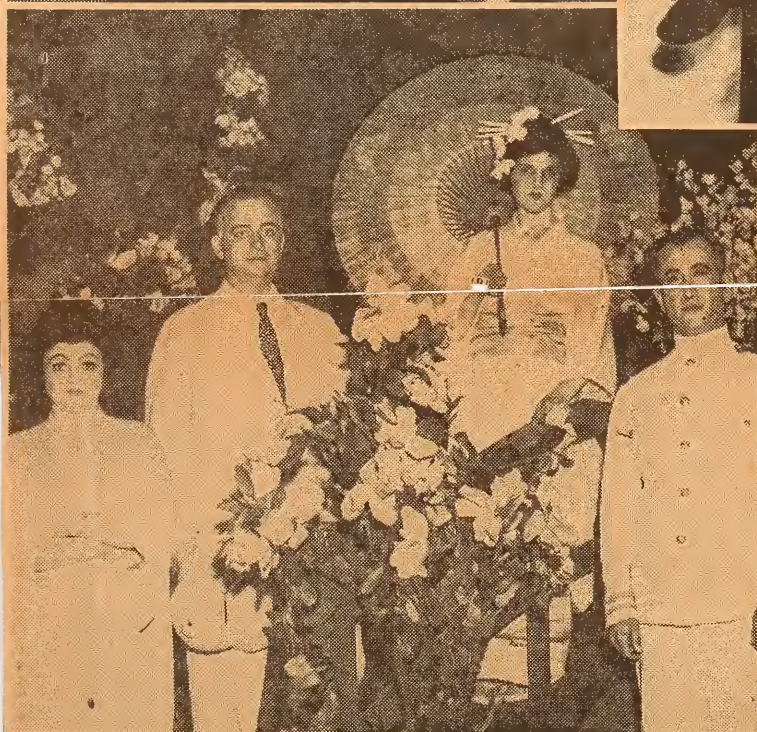
UNDER THE PERSONAL DIRECTION OF

ERNST HOFFMANN

WHO ENJOYS WORLD-WIDE FAME THROUGH HIS DIRECTION OF
THE BRESLAU OPERA

Aug. 5

Boston Sees WPA Singers in Grand Opera



By a Staff Photographer

Federal Musical Activities Attain Pinnacle

Upper Left: Ernst Hoffmann, Conductor of WPA Opera
Lower Left: (Left to Right) Miss Eva Brahm as Suzuki, James H. Kelly as the Consul, Miss Joan Ruth as Madame Butterfly and Midhat Serbagi as Pinkerton

Upper Right: A. Buckingham Simson, Oratorical Conductor
Lower Right: Children's Violin Class Conductor by WPA
Upper Center: Miss Joan Ruth as Madame Butterfly, Holding Beverly Jean Williams in her Arms

COMMENT FROM THE CRITICS

ON PAST CONCERT PERFORMANCES OF "HANSEL AND GRETEL" AND "MADAME BUTTERFLY"

The audience, which filled the greater part of the auditorium last evening, was plainly delighted with what it heard.

Warren Storey Smith
BOSTON POST

The concert performance of "Madame Butterfly".....was even more of a success than the presentation of "Hansel and Gretel" in the middle of last month.....And at that, one should bear in mind that the "Hansel and Gretel" interpretation was a credit to conductor and orchestra alike....there was a capacity audience in Sanders Theater and several hundred more stood at the back of the balcony.....All were extremely enthusiastic.

W. T. Chase, Jr.
BOSTON HERALD

The whole performance was a sort of prediction of what may be accomplished by the WPA project in the operatic venture on which it is presently to be engaged.....If last night's presentation was a fair sample we may look forward to Boston-produced opera, at low prices, that will be really worth while. Considering Boston's unfortunate history in this regard, I suppose that this statement will be met with considerable scepticism. To the doubters there is a ready answer: Let them attend tonight's performance at the Opera House.

The solo singers did some admirable work...The assurance of the singers was as grateful to note as that of the orchestra....The audiences' loyalty was an overwhelming tribute to the performers and a testimony to the keenest enjoyment.

Moses Smith
BOSTON TRANSCRIPT

COMMENTARY ON THE CRITIC

BY J. H. M. J. VAN DER WOUDE

PROFESSOR OF THE HISTORY OF LITERATURE

IN THE UNIVERSITY OF AMSTERDAM

THE CRITIC, OR THE ART OF JUDGING, BY JOHN DRYDEN, ESQ. IN TWO VOLUMES. LONDON, 1702.

THE SECOND EDITION, CORRECTED BY THE AUTHOR.

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WEDNESDAY, AUGUST 5

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
4 P.M.	Franklin Park Dorchester	Commonwealth Concert Band Alfonso D'Avino conducting
7 P.M.	Orient Heights Breed's Square, E. B. (Lecture)	State Concert Band Walton S. Ives, conducting
7.30 P.M.	C.C.C. Camp Milton	City Concert Orchestra Alfred Moore conducting
8 P.M.	Fidelia Hall 7 Rockland St., West. Rox. (Lecture)	Metropolitan Concert Orch. Albert Holmes conducting
8 P.M.	Denison House Yard 93 Tyler St., Boston (Lecture)	Boston Concert Orchestra Chester Mason conducting
8.15 P.M.	DORCHESTER MANOR MORTON ST., MATAPAN	STATE CONCERT ORCHESTRA RICH. COSBY CONDUCTING
8.15 P.M.	Ebenezer Baptist Church 112 W. Springfield St., Bos.	County Concert Orchestra Theodore Bailey conducting

THURSDAY, AUGUST 6

12 M.	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
7 P.M.	Boys' Club 80 Dudley St., Roxbury	County Concert Orchestra Theodore Bailey conducting
7.30 P.M.	House of Angel Guardian Jamaica Plain	Commonwealth Trio
7.30 P.M.	Health Unit 22 Whittier Street, Boston (Lecture)	Boston Concert Band Wm. Barrington-Sargent cond.
8.15 P.M.	BROOKLINE SHELL DEAN RD., BROOKLINE	STATE CONCERT BAND WM. BARRINGTON-SARGENT COND.
8.15 P.M.	JEREMIAH E. BURKE SCHOOL WASHINGTON ST., DORCHESTER	STATE SYMPHONY ORCHESTRA HARRY ELLIS DICKSON CONDUCT.
7.45 P.M.	Franklin Square House Boston	State Trio

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THURSDAY, AUGUST 6

8 P.M.	Newsboys Foundation 10 Somerset St., Boston	City Concert Orchestra Alfred Moore conducting
8 P.M.	YMHA 108 Seaver St., Roxbury	Yiddish Concert Orchestra Charles Rosen conducting

FRIDAY, AUGUST 7

12 M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
1.30 P.M.	North End Health Unit 40 North Margin St., Boston	State Trio
7.30 P.M.	Marine Park South Boston	Commonwealth Concert Band Alfonso D'Avino conducting
8.15 P.M.	HYDE PARK HIGH SCHOOL HYDE PARK	BOSTON CIVIC ORCHESTRA LEON J. GOLDMAN CONDUCTING

SATURDAY, AUGUST 8

6 P.M.	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
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SUNDAY, AUGUST 9

3 P.M.	MORGAN MEMORIAL SILVERMUT AVE., BOSTON	BOSTON CIVIC CHORUS G. ROBERTS LUNGER CONDUCTING
3.30 P.M.	MUSEUM OF FINE ARTS HUNTINGTON AVE., BOSTON	STATE SYMPHONY ORCHESTRA HARRY E. DICKSON CONDUCTING
6 P.M.	Franklin Park Dorchester	Commonwealth Concert Band Alfonso D'Avino conducting
6.30 P.M.	Prado Hanover St., North End	Boston Concert Band Wm. Barrington-Sargent cond.
8 P.M.	Fidelia Hall 7 Rockland St., W. Rox. (Lecture)	State Concert Band Walton S. Ives conducting
8.15 P.M.	FOGG MUSEUM COURTYARD CAMBRIDGE	COMMONWEALTH SERENADE ORCH. ERNST HOFFMANN CONDUCTING

BOSTON OPERA HOUSE
AUGUST 11 - 15

"HANSEL AND GRETEL"

"MADAME BUTTERFLY"

Introduction

The purpose of this study is to investigate the effects of various factors on the growth of the plant species under study.

The study was conducted over a period of six months, from January to June 2023.

Page 1

Methodology

The experimental design was a randomized controlled trial, with the following parameters:

Sample size: 100 plants, divided into five groups of 20 each.

Page 2

Duration: 12 weeks, with data collection at 4-week intervals.

Variables: The independent variable was the treatment group, and the dependent variable was the growth rate.

Page 3

Results: The results showed that the treatment group had a significantly higher growth rate than the control group.

Conclusion: The study concluded that the treatment group had a significantly higher growth rate than the control group.

Page 4

Discussion

The results of this study are consistent with previous research, which has shown that the treatment group has a higher growth rate.

Limitations: The study was limited by the sample size and the duration of the experiment.

Page 5

Conclusion

The study concluded that the treatment group had a significantly higher growth rate than the control group.

Future research: Further research is needed to investigate the effects of different treatments on the growth of the plant species.

Page 6

References: The study was based on the following references:

Smith, J. (2020). The effects of various factors on the growth of the plant species.

Page 7

Appendix: The following appendix contains the data collected during the study.

Table 1: Growth rate of the plant species under different treatments.

Page 8

Table 2: Growth rate of the plant species under different treatments.

Table 3: Growth rate of the plant species under different treatments.

Page 9

Table 4: Growth rate of the plant species under different treatments.

Table 5: Growth rate of the plant species under different treatments.

Page 10

Table 6: Growth rate of the plant species under different treatments.

Table 7: Growth rate of the plant species under different treatments.

Page 11

References

Smith, J. (2020). The effects of various factors on the growth of the plant species.

Page 12

MONDAY, AUGUST 10

12 M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
2 P.M.	Mt. Pleasant Home 301 S. Huntington Ave., J.P.	Boston Concert Orchestra Chester Mason conducting
2 P.M.	VETERANS HOSPITAL BEDFORD, MASS.	BOSTON CIVIC CHORUS G. ROBERTS LUNGER CONDUCTING
2.30 P.M.	Sanatorium 249 River St., Mattapan	City Concert Orchestra Alfred Moore conducting
7 P.M.	Grove & Orleans Streets East Boston, Mass.	Boston Concert Band Wm. Barrington-Sargant cond.
8 P.M.	K of C Building 44 High St., Charlestown	Metropolitan Concert Orch. Albert Holmes conducting
8 P.M.	Bates Hall 312 Huntington Ave., Boston (Lecture)	State Concert Orchestra Richard Cosby conducting
8.15 P.M.	Brighton High School Warren St., Brighton	State Concert Band Walton S. Ives conducting
8.30 P.M.	Health Unit 133 Dorchester St., S. Boston (Lecture)	State Trio
8.30 P.M.	St. Michaels Church 113 Ruggles St., Roxbury	Commonwealth Trio

TUESDAY, AUGUST 11

12 M.	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
2 P.M.	Cambridge Home for Aged 650 Concord Ave., Cambridge	State Concert Orchestra Richard Cosby conducting
3 P.M.	South End House 48 Rutland St., Boston	Boston Concert Orchestra Chester Mason conducting
7.45 P.M.	Williams Municipal Building 400 Shawmut Ave., Boston	Metropolitan Concert Orchestra Albert Holmes conducting
8.15 P.M.	Y.M.C.A. City Square, Chas'n.	City Concert Orchestra Alfred Moore conducting
8.30 P.M.	NEVINS HALL CONCORD ST., FRAMINGHAM	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTING

BOSTON'S OUTSTANDING MUSICAL EVENT

OPERA HOUSE AUGUST 11 - 12 - 13 - 14 - 15

WEDNESDAY, AUGUST 12

12 M	Parlman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
2.30 P.M.	Home for Aged 2222 Centre St., W. Rox.	Metropolitan Concert Orch. Albert Holmes conducting
4 P.M.	Franklin Park Dorchester	State Concert Band Walton S. Ives conducting
7.30 P.M.	C.C.C. Camp Milton	County Concert Orchestra Theodore Bailey conducting
7.45 P.M.	Stadium Savin Hill, South Boston	State Concert Orchestra Richard Cosby conducting
8.P.M.	Donison House Yard 93 Tyler St., Boston (Lecture)	Boston Concert Orchestra Chester Mason conducting
8.15 P.M.	DORCHESTER MANOR MORTON ST., MATTAPAN	BOSTON CIVIC ORCHESTRA LEON J. GOLDMAN CONDUCTING

-----THIS SCHEDULE SUBJECT TO REVISION-----
Federal Music Concerts are Free To the Public

1. The first part of the report	was very interesting	and informative
2. The second part of the report	was also very interesting	and informative
3. The third part of the report	was very interesting	and informative
4. The fourth part of the report	was very interesting	and informative
5. The fifth part of the report	was very interesting	and informative
6. The sixth part of the report	was very interesting	and informative
7. The seventh part of the report	was very interesting	and informative
8. The eighth part of the report	was very interesting	and informative
9. The ninth part of the report	was very interesting	and informative
10. The tenth part of the report	was very interesting	and informative

Very truly yours,
[Signature]

THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff

Lee Pattison

William Haddon

Director

Assistant to the Director

Director for the City of Boston

Sponsored by the Works Progress Administration

* * * *

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra

State Symphony Orchestra

Boston Civic Orchestra

CHORUSES

State Chorus

Boston Civic Chorus

CONDUCTORS

Harry Ellis Dickson

Leon J. Goldman

Ernst Hoffmann

Alexander Thiede

CONDUCTORS

Solomon Braslavsky

G. Roberts Lunger

A. Buckingham Simson

William Ellis Weston

BANDS

Commonwealth Concert Band

State Concert Band

Boston Concert Band

POPULAR ORCHESTRAS

State Concert Orchestra

City Concert Orchestra

Metropolitan Concert Orchestra

County Concert Orchestra

Boston Concert Orchestra

Yiddish Orchestra

CONDUCTORS

Alfonso D'Avina

Walton S. Ives

William A. Barrington-Sargent

CONDUCTORS

Theodore L. Bailey

Richard Cosby

Albert Holmes

Chester A. Mason

Alfred Moore

Charles Rosen

ENSEMBLES

Commonwealth Trio

State Trio

Commonwealth String Quartet

Commonwealth Serenade Orchestra

FEDERAL MUSIC PRESENTATIONS



WORKS PROGRESS ADMINISTRATION

CITY OF BOSTON PROJECT

WEEK OF AUG. 12, 1936

HANSEL AND GRETEL AS WPA OPERA

Pleasing Performance

Is Presented at

Opera House

Aug 12, 1936 Pm

BY WARREN STOREY SMITH

Local history, and more, was made at the Boston Opera House last evening when Humperdinck's "Hansel and Gretel" was performed under the auspices of the WPA, with tickets priced at 75 cents and under, entitling the holder to entertainment worth many times that amount.

ORCHESTRA OF 75

Of prime importance in this disarmingly innocent step-child of the Wagnerian music-drama, there was an orchestra of 75, led by the indefatigable and highly skillful Ernst Hoffmann, the directing, moving and animating spirit in the whole undertaking. This of itself was sufficient to put the performance entirely out of the class of \$1, \$2 and \$3 opera which we have had to put up with when the real thing was not obtainable.

And the real thing, we must admit, is seldom worth what in this country it has had to cost if it was to survive at all. In other words, opera needs some sort of subsidy; and in Europe, as never before with us, that subsidy has come from the state.

No opera, of course, can make its worth by virtue of the orchestra alone, however important that element may be. There must also be singers who can sing and act; there must be scenery capable of producing some sort of illusion. The singers last evening, to come to the point, were surprisingly good: surprisingly, because to a man—or woman—they were new to their tasks and adequate to them as well.

The opera was sung in English, a point upon which Mr. Hoffmann, accustomed to conducting opera in Germany, where all operas are sung in the vernacular, had insisted. Despite the fact that the orchestra due to a misunderstanding upon the part of the management, was seated on a level with the audience instead of in the pit, the singers contrived through most of the evening to make their words understood.

Got Words Across

For a and fairy opera that it is, depending largely upon other than vocal means to create its effect, "Hansel and

Gretel" needs most of all singers who can get the words across and make a plausible appearance upon the stage. And that much those of last evening accomplished, while being at the same time sufficiently agreeable to hear.

To come to belated mention of these deserving individuals, the part of Hansel was sung by Marguerite Porter; Joan Ruth was the Gretel; James Kelly, the Father, and Eva Brahms, the Mother. Exceptionally, although not unprecedentedly, the role of the Witch was sung by a man, Howard Stevens. Mimi Kuroff was the Dew Fairy and Norman Arnold, somewhat portly for the part, the Sandman. The 14 angels of the second act, who entered from the wings instead of trooping down the usual golden stairway, were not one of the more satisfactory details of a production that, on the whole, made a reasonably satisfactory appeal to the eye.

"Hansel and Gretel" is no more opera of spectacle than it is opera of song. Rather it is a folk-play, supported by an orchestral score that is the work of genius plus a high order of craftsmanship, and as such it was presented last evening to the obvious enjoyment of an audience of 2000.

"Hansel and Gretel" will be repeated this evening and tomorrow it will be succeeded by "Madame Butterfly." Each opera will be given three times during the present week.

MUSIC

"MADAME BUTTERFLY"

"Madame Butterfly," opera in two acts by Giacomo Puccini, book by David Belasco and John Luther Long, presented in English at the Boston Opera House last evening by the Federal Music Project. Ernst Hoffmann conducted and the cast was as follows:

Madame Butterfly... Norma Jean Erdmann
Suzuki... Eva Brahms
Pinkerton... Midhat Serbagi
Kate Pinkerton... Frances Perry
Priest... Norman Arnold
Consul... James H. Kelly
Goro... Howard Stevens
Yamadori... Donald Taylor
Imperial Commissioner... Norman Geoffrion

The performance of "Madame Butterfly" at the Boston Opera House last evening was a most convincing demonstration of Ernst Hoffmann's ability as a conductor of opera. Undoubtedly there must have been some people who scoffed at the idea of opera by the Federal Music Project. Yet one is willing to wager they would have changed their minds after the first scene of the second act. Certainly the 2700 or more people present gave every indication of approval. And for once quantity was in agreement with quality. Without either famous names in the cast or a noted orchestra in the pit, Mr. Hoffmann went ahead and led his forces through a moving and effective interpretation. Perhaps, some may say, it was the very lack of a "celebrity" that accounted for the appearance of smoothness.

That was not the case, however. Long weeks of preparation went into effect and the result was decidedly pleasant. This same group gave "Madame Butterfly" in Cambridge in June, but aside from that last night's presentation was the first. Yet nobody had to be prompted, at least not as far as an observer could tell, the musicians did not play wrong notes as often as the right ones, and the artists did not seek personally to make a tremendous impression. Unity, accuracy, the maintaining of correct proportions between orchestra and soloists, these

were the things that replaced those just mentioned faults so common to opera companies.

As has already been indicated the high point of the opera was the interpretation of the first scene of the second act. The orchestra played as well as any similar opera organization one is likely to hear these days and Norma Jean Erdmann sang the title role with feeling and taste. She made a good Madame Butterfly. The light, clear voice and attractive figure, combined with a definite sense for acting, seemed just suited to the part. Eva Brahms was a pleasant Suzuki and Midhat Serbagi sang Pinkerton. James H. Kelly was satisfactory, too, as the Consul. Between the acts Dr. Nicolas Sokoloff, former conductor of the Cleveland orchestra and now national administrator of the music project, spoke of the excellent work being done by Mr. Hoffmann and those with him. "Madame Butterfly" will be repeated tonight, with Joan Ruth in the title role, and tomorrow night, while "Hansel and Gretel" will be given at the Saturday matinee. W. T. C. JR.

ROLAND HAYES AT BOSTON WPA OPERA

Roland Hayes, the widely known colored tenor, dropped in unexpectedly at the performance of "Madame Butterfly," which was presented by the WPA at the Boston Opera House last night before a packed house. Mr. Hayes was with a party of friends and told those in charge of the presentation that he enjoyed it immensely and added: "I think it's wonderful." Aug 15, 1936 Pm

Humperdinck's Opera Heard In WPA Production

Aug 12, 1936 Pm

"Hansel and Gretel" As It Is
Acted And Sung Under
Federal Auspices

By Edwin F. Melvin

A new venture in popular opera made its bow at the Boston Opera House last evening with the first performance of the WPA production of "Hansel and Gretel." If Moses Smith, who regularly presides in this field of discussion, had been present he could have pronounced authoritative judgment on the quantity of the work in detail. In his absence on summer vacation, this department will be content to set down impressions that occur to an observer more accustomed to reflect on dramatic than on musical arts.

First of all it was apparent that the audience had assembled to hear and enjoy the music. With few exceptions they arrived promptly, lis-

WORKS PROGRESS ADMINISTRATION
Federal Music Project
Presents

MADAME BUTTERFLY

THURSDAY FRIDAY SATURDAY
AT 8:15 P.M.

CHILDREN'S MATINEE SATURDAY AT 2:30 P.M.

HANSEL AND GRETEL

25c - 50c - 75c PLUS TAX

BOSTON OPERA HOUSE

SUNG IN ENGLISH
CAST OF 200
SYMPHONY ORCHESTRA
ERNST HOFFMANN CONDUCTOR
BOX OFFICE OPEN COMMONWEALTH 6631

tened attentively and remained until the final curtain. It is true that "Hansel and Gretel" is not a long opera, nor is it a taxing one either on singers or on listeners. Its three acts, with comfortably spaced intermissions, reach a conclusion before eleven o'clock, which is an early hour for opera, as Wagnerian devotees who have sat before "Die Meistersinger" can testify.

Numerically the gathering was sufficient to fill the most of the house, yet enough seats were vacant to be easily visible to the casual eye. It was an audience generous but not obtrusively zealous in its applause, reserving most of its audible marks of approval for the conclusion of each of the acts and marking the second intermission, according to custom, by summoning Ernst Hoffmann, who conducted the performance, onto the stage.

It was recognition that was well deserved, for Mr. Hoffmann, who has been the prime mover in the production, has done a highly creditable job. He has at his command an orchestra of enviable size and considerable ability. It was a band of sufficient power so that particularly in the first of the acts it tended to smother the singers. During the later part of the evening this fault was not so noticeable, partly, it may be suspected, because the lack of balance had been observed and corrected and partly because of the nature of the music.

Though the singers as a whole have hardly the volume and power that might be desired for operatic work, they have obviously been well rehearsed, sang pleasantly, enunciated with a distinctiveness that made the translation of the words into English well worth while, and acted with spirit. It was a little surprising at first to hear a German opera sung in English. Some of the translation was not so fortunate as it might have been. It tended on occasion to descend a little casually into the prosaic and colloquial. But for a performance intended primarily for popular hearing, the use of English has much to commend it.

Operatic stories in general are not particularly impressive and the narrative of "Hansel and Gretel," derived from Hans Christian Andersen, is no exception to the rule. Its yarn about the mischievous children who were sent into the woods to pick strawberries, fell into the hand of a witch—who like all witches was wicked—circumvented the wiles of the malevolent creature and pushed her into the furnace that she had intended for them, serves mainly as a framework for Humperdinck's music. Particularly on the orchestral side it is music that is good to

hear.

Since Hansel, who is supposed to be a boy is really a girl masquerading in boy's clothes, there is no sound reason for objecting to the fact that the Witch last evening was a man. Under such circumstances the Witch was a particularly lively old creature, capering about the stage like a spirit possessed; but not so much could be said for the Witch's voice. It was more in the musical comedy than the operatic tradition.

Hansel, Gretel, the father and mother were all sung with sufficient ability. The stage effects, though they were not of unusual difficulty, were managed with enough skill to make them the mixture of convention and playful fantasy that is needed. They could have been more illusive but it was not necessary that they should. On the whole it was a pleasant occasion even for an eavesdropper on an exploring expedition.

WEDNESDAY, AUGUST 12

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
2.30 P.M.	Home for Aged 2222 Centre St., W. Rox.	Metropolitan Concert Orch. Albert Holmes conducting
4 P.M.	Franklin Park Dorchester	State Concert Band Walton S. Ives conducting
7.30 P.M.	C.C.C. Camp Milton	County Concert Orchestra Theodore Bailey conducting
7.45 P.M.	Columbus Stadium Savin Hill Traveling Theatre	State Concert Orchestra Richard Cosby conducting
8 P.M.	Denison House Yard 93 Tyler St., Boston	Boston Concert Orchestra Chester Mason conducting
8 P.M.	Labor Lyceum Broadway, Chelsea	Yiddish Concert Orchestra Charles Rosen conducting
8.15 P.M.	DORCHESTER MANOR 800 MORTON ST.	BOSTON CIVIC ORCHESTRA LEON GOLDMAN CONDUCTING

THURSDAY, AUGUST 13

12 M	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
6 P.M.	Roxbury Memorial High Townsend & Warren Sts.	County Concert Orchestra Theodore Bailey conducting
7 P.M.	Boys Club Dudley St., Roxbury	Boston Concert Orchestra Chester Mason conducting
7.30 P.M.	Health Unit Whittier St. Lecture	Commonwealth Trio
8 P.M.	Hecht House American Legion Highway	Yiddish Concert Orchestra Charles Rosen conducting
8 P.M.	Bayswater Bungalow Bayswater St., E. Boston Lecture	State Concert Orchestra Richard Cosby conducting
8 P.M.	St. Mary's Hall Ralston & Boston Sts., S.B Lecture	City Concert Orchestra Alfred Moore conducting
8.15 P.M.	Baker Memorial Church Uphams Corner, Dor.	Metropolitan Con. Orch. Albert Holmes conducting

Aug 14, 1936 *mon*

"Madam Butterfly"

FOR change of bill during the one-week season of opera, which is being presented to Boston audiences, the Federal Music Project offered Puccini's "Madam Butterfly" last night at the Boston Opera House, with the following cast: Madam Butterfly, Norma Jean Erdmann; Suzuki, Eva Brahms; Lt. Pinkerton, Midhat Serbagi; Kate Pinkerton, Frances Perry; Priest, Norman Arnold; Consul, James H. Kelly; Goro, Howard Stevens; Yamadori, Donald Taylor; Imperial Commissioner, Norman Geoffrion. The chorus was recruited from the ranks of the Boston Civic Chorus and the performance was conducted by Ernst Hoffmann.

Anyone who attended this performance with any idea of looking down his nose at the technique of production must have come away with a wholesome respect for a noteworthy accomplishment. Given a cast of more or less practiced singers, who are inexperienced in opera routine, a conductor must be of extremely sanguine temperament if he hopes for anything like a coherent production unless granted unlimited funds and unlimited rehearsals. It is to the credit of Mr. Hoffmann and the cast that the performance last night compared favorably with those heretofore witnessed in this city. There were incongruities in costuming and in the stage set for Act 1, but under the circumstances one should not be too critical.

Vocally speaking, this opera was superior to that of "Hansel and Gretel" which opened the engagement. Miss Erdmann made an effective Madam Butterfly. Her voice, while not heroic, has a peculiar carrying quality which allows her considerable freedom in interpretation. Her stage business was accomplished with a sure touch and she seldom overplayed. Last night she received a justly earned ovation.

Miss Brahms, while not so sure of herself histrionically, nevertheless made a very plausible Suzuki, whose voice carried well and was often richly hued. Had Mr. Stevens more nearly mastered the art of understatement, his characterization of Goro would have been improved. He was much too busy in the opening act and his voice was not always of sufficient strength. To Mr. Kelly again fell the honors of the evening among the gentlemen. His voice was well used and as in "Hansel and Gretel," he appeared to be at ease in his role. Mr. Kelly appears to be of operatic timber. The remaining roles were adequately taken.

It was natural, perhaps, that Mr. Hoffmann should attempt to refurbish this opera, but his efforts in this direction were not too apparent until the final scene of Act 3, when he gave Butterfly the stage from the moment when she seizes the dagger, to the fall of the curtain. This of course pointed up a dramatic moment, and while it was at variance with the composer's intentions, one could but acknowledge its effectiveness. It was evident, from the applause, that the audience of good size approved.

G. M. S.

FRIDAY, AUGUST 14

12 M	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
1.30 P.M.	Health Unit N. Margin St.	Commonwealth Trio
2 P.M.	Chelsea Naval Hospital	State Trio
7 P.M.	McLean Park Moore & Bennington Sts.	Commonwealth Concert Band Alfonso D'Avino
8 P.M.	Marine Park South Boston	State Concert Band Walton S. Ives conducting

SATURDAY, AUGUST 15

8 P.M.	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
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LAST DAY OF "HANSEL AND GRETEL" Matinee 2.30 "MADAME BUTTERFLY" 8.15

SUNDAY, AUGUST 16

3.30 P.M.	MUSEUM OF FINE ARTS HUNTINGTON AVENUE	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTING
5.30 P.M.	Broadcast Station WLXAL	State Trio
6 P.M.	Franklin Park Dorchester	Commonwealth Concert Band Alfonso D'Avino conducting
8 P.M.	Fidelia Hall Rockland St., W. Roxbury	State Concert Band Walton S. Ives conducting

MONDAY, AUGUST 17

12 M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
2 P.M.	Veterans Hospital Bedford	City Concert Orchestra Alfred Moore conducting
2.30 P.M.	Sanatorium River St., Mattapan	Boston Concert Band Wm. Barrington-Sargent cond.
8 P.M.	St. Adalbert's Church River St., Hyde Park	County Concert Orchestra Theodore L. Bailey, cond.

Do you know of anybody who would like to receive this bulletin? Write a postal to: Information Service, Federal Music Project, 25 Huntington Ave.

MONDAY, AUGUST 17, cont.

8 P.M.	Bates Hall, YMCA Huntington Ave.	Metropolitan Concert Orch. Albert Holmes conducting
8 P.M.	City Square YMCA Charlestown	State Trio
8.30 P.M.	St. Michael's Church 113 Ruggles St., Roxbury	Commonwealth Trio

TUESDAY, AUGUST 18

12 M.	Parkman Bandstand Boston Common	Boston Concert Band Wm. Barrington-Sargent cond.
2 P.M.	Home for Aged Cambridge	Commonwealth Trio
3 P.M.	South End House Rutland St.	Boston Concert Orchestra Chester Mason conducting
7.30 P.M.	Marino Park South Boston	Metropolitan Concert Orch. Albert Holmes conducting
7.45 P.M.	Ringer Playground Brighton (Outdoor Theater)	State Concert Orchestra Richard Cosby conducting
7.45 P.M.	Williams Building Shawmut Avenue	City Concert Orchestra Alfred Moore conducting
8.15 P.M.	City Square YMCA Charlestown	County Concert Orchestra Theodore L. Bailey cond.
8.15 P.M.	BROOKLINE SHELL DEAN ROAD	BOSTON CIVIC ORCHESTRA & STATE CHORUS, LEON J. GOLD- MAN AND WM. ELLIS WESTON CON.
<u>8.15 P.M.</u>	<u>COURTYARD</u> <u>BOSTON PUBLIC LIBRARY</u>	<u>COMMONWEALTH SERENADE ORCH.</u> <u>ERNST HOFFMANN CONDUCTING</u>

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Federal Music Concerts are Free to the Public

THE HISTORY OF THE

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THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff

Lee Pattison

William Haddon

Director

Assistant to the Director

Director for the City of Boston

Sponsored by the Works Progress Administration

* * * *

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra

State Symphony Orchestra

Boston Civic Orchestra

CHORUSES

State Chorus

Boston Civic Chorus

CONDUCTORS

Harry Ellis Dickson

Leon J. Goldman

Ernst Hoffmann

Alexander Thiede

CONDUCTORS

Solomon Braslavsky

G. Roberts Lunger

A. Buckingham Simson

William Ellis Weston

BANDS

Commonwealth Concert Band

State Concert Band

Boston Concert Band

POPULAR ORCHESTRAS

State Concert Orchestra

City Concert Orchestra

Metropolitan Concert Orchestra

County Concert Orchestra

Boston Concert Orchestra

Yiddish Orchestra

CONDUCTORS

Alfonso D'Avina

Walton S. Ives

William A. Barrington-Sargent

CONDUCTORS

Theodore L. Bailey

Richard Cosby

Albert Holmes

Chester A. Mason

Alfred Moore

Charles Rosen

ENSEMBLES

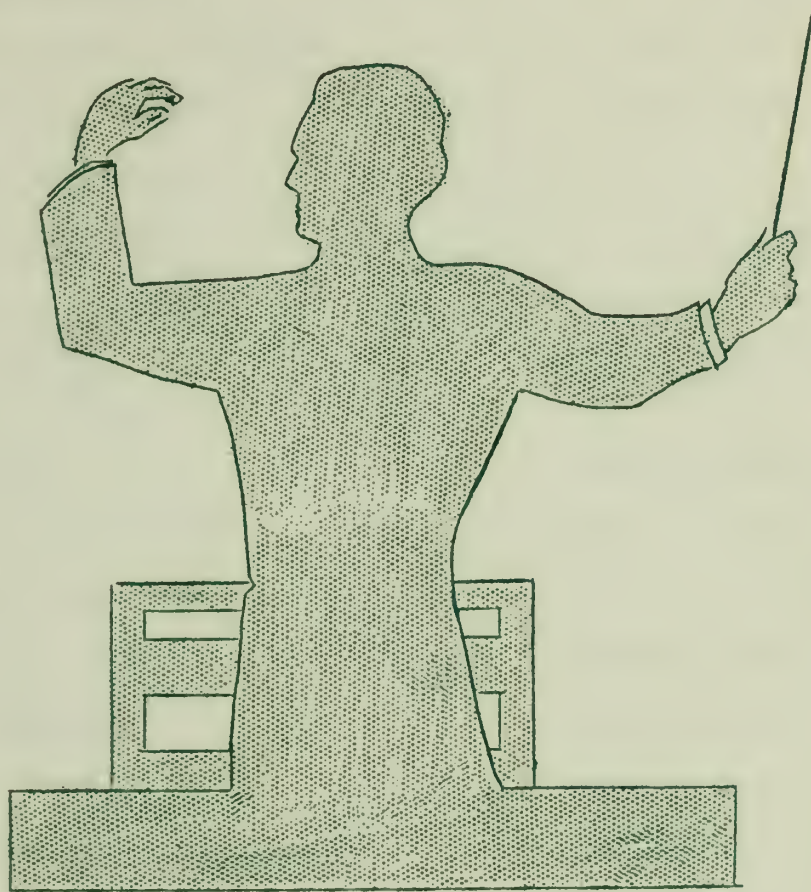
Commonwealth Trio

State Trio

Commonwealth String Quartet

Commonwealth Serenade Orchestra

FEDERAL MUSIC PRESENTATIONS



WORKS PROGRESS ADMINISTRATION

CITY OF BOSTON PROJECT

WEEK OF AUG. 26, 1936

THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff
Lee Pattison
William Haddon

Director
Assistant to the Director
Director for the City of Boston

Sponsored by the Works Progress Administration

** * **

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra

State Symphony Orchestra

Boston Civic Orchestra

CHORUSES

State Chorus

Boston Civic Chorus

CONDUCTORS

Harry Ellis Dickson
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Commonwealth Concert Band

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Walton S. Ives
William A. Barrington-Sargent

POPULAR ORCHESTRAS

State Concert Orchestra

City Concert Orchestra

Metropolitan Concert Orchestra

County Concert Orchestra

Boston Concert Orchestra

Yiddish Orchestra

CONDUCTORS

Theodore L. Bailey
Richard Cosby
Albert Holmes
Chester A. Mason
Alfred Moore
Charles Rosen

ENSEMBLES

Commonwealth Trio

State Trio

Commonwealth String Quartet

Commonwealth Serenade Orchestra

Wednesday, August 26

12 M	Parkman Bandstand Boston Common	Commonwealth Concert Band Alfonso D'Avino conducting
2.30 P.M.	Columbus Stadium Savin Hill, Dorchester	State Concert Band Walton S. Ives conducting
3 P.M.	Prendergast Preventorium Mattapan	County Concert Orchestra Theodore L. Bailey cond.
7.30 P.M.	C.C.C. Camp Milton	City Concert Orchestra Alfred Moore conducting
7.45 P.M.	Columbus Stadium Savin Hill, Dorchester	State Concert Band Walton S. Ives conducting
8.15 P.M.	DORCHESTER MANOR MORTON STREET	BOSTON CIVIC ORCHESTRA SOLOMON G. BRASLAVSKY CON.

Thursday, August 27

2 P.M.	Melrose Recreation Festival Melrose	Boston Concert Band Wm. Barrington-Sargent con.
2.30 P.M.	Home for Aged Queen St., Dorchester	Yiddish Concert Orchestra Charles Rosen conducting
7 P.M.	Boys Club Dudley St., Roxbury	City Concert Orchestra Alfred Moore conducting
7.30 P.M.	Health Unit 22 Amherst St. (Lecture)	Boston Concert Orchestra Chester Mason conducting
8 P.M.	Bay View Bungalow Bay View St., East Boston (Lecture)	Metropolitan Concert Orch. Albert Holmes conducting
8 P.M.	St. Mary's Hall Ratton & Boston Sts. (Lecture)	County Concert Orchestra Theodore L. Bailey cond.
8.15 P.M.	JEHOSHUA E. BURKE SCHOOL WASHINGTON ST., DORCHESTER	STATE SYMPHONY ORCHESTRA ALEXANDER TIEBE CONDUCTING
8.15 P.M.	BROOKLINE SMELL DEAN ROAD	BOSTON CIVIC ORCHESTRA SOLOMON G. BRASLAVSKY COND.

Operas to be presented during September by the Federal Music Project:

"The Flying Dutchman" - Wagner	"Hansel and Gretel" - Humperdinck
"Madame Butterfly" - Puccini	"Die Toten Augen" (The Unseeing Eyes) d:Albert
"Mamselle Figaro" - Paul Hastings Allen	

Friday, August 28

1.30 P.M.	Health Unit N. Margin St.	Commonwealth Trio
6.30 P.M.	Marine Park South Boston	State Concert Band Walton S. Ives conducting
7.30 P.M.	State Hospital River St., Mattapan (With Drama)	State Trio

Sunday, August 30

3 P.M.	MORGAN MEMORIAL SHAWMUT AVENUE	STATE CHORUS WILLIAM ELLIS WESTON CONDUCT.
3.30 P.M.	MUSEUM OF FINE ARTS HUNTINGTON AVENUE	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTING
6 P.M.	Franklin Park Dorchester	Commonwealth Concert Band Alfonso D'Avino conducting
8 P.M.	Fidelia Hall Rockland St., Roxbury (Lecture)	State Concert Band Walton S. Ives conducting

Monday, August 31

12 M.	Parkman Bandstand Boston Common	State Concert Band Walton S. Ives conducting
2 P.M.	Bedford Hospital Bedford	City Concert Band Wm. Barrington-Sargent cond.
2.30 P.M.	State Hospital River St., Mattapan	City Concert Orchestra Alfred Moore conducting
7.30 P.M.	St. Adalbert's Hall River St., Hyde Park (Lecture)	Boston Concert Orchestra Chester Mason conducting
8 P.M.	St. Michaels Church Ruggles St., Roxbury	State Trio
8 P.M.	Carolina Playground Jamaica Plain (Travelling Theatre)	State Concert Orchestra Richard Cosby conducting
8 P.M.	Bates Hall, Y.M.C.A. Huntington Avenue (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
8 P.M.	City Square Y.M.C.A. Charlestown	Metropolitan Concert Orchestra Albert Holmes conducting

Tuesday, September 1

7.45 P.M.	Williams Municipal Building Shawmut Avenue	Boston Concert Orchestra Chester Mason conducting
8.15 P.M.	BROOKLINE SHELL DEAN ROAD	STATE CONCERT BAND WALTON S. IVES CONDUCTING

Wednesday, September 2

2 P.M.	State Hospital Morton St., Mattapan	State Trio
8.15 P.M.	ESPLANADE SHELL EMBANKMENT ROAD	STATE SYMPHONY ORCHESTRA AND BOSTON CIVIC CHORUS, ALEXAN- DER THIEDE CONDUCTING

THIS SCHEDULE SUBJECT TO REVISION

Wednesday evenings throughout September -- Esplanade Shell -- popular
symphonic and choral programs.

A postal card addressed to "Information Service, Federal Music Project,
25 Huntington Avenue, Boston" will bring you this bulletin in the mail.

FEDERAL MUSIC PRESENTATIONS



CITY OF BOSTON PROJECT

WEEK OF SEPT. 2, 1936

WORKS PROGRESS ADMINISTRATION

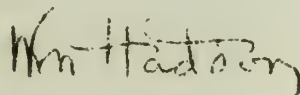
September 2, 1936

Dear Friend:

The Federal Music Project of Boston is pleased to announce a reorganization of the orchestras under its supervision. This new setup will enlarge the scope of our project, it will place musicians in the particular field to which they are best suited, and will present not only symphonic works but good music of the popular variety to new audiences.

On the page following are listed the units which are now preparing for the fall and winter season. We trust that they will add to your enjoyment.

Very truly yours,

A handwritten signature in dark ink, appearing to read "Wm. Haddon", written in a cursive style.

WILLIAM HADDON
DIRECTOR

THE 112th CONCERT
IN THE MUSEUM OF FINE ARTS, BOSTON

ON SUNDAY AFTERNOON, AUGUST 30, 1936
AT THREE-THIRTY, IN THE GARDEN COURT

STATE SYMPHONY ORCHESTRA

ALEXANDER THIEDE, *Conductor*

A PROGRAM FROM THE WORKS OF
JOHANN SEBASTIAN BACH

Two Choral Preludes from "The Little Organ Book"

(Transcribed for string orchestra by Westen L. Braunen)

1. Jesu, Meine Freude
2. Jesu, in Dir ist Freude

Overture Suite in D major

Overture	Gavotte II
Air	Bouree
Gavotte I	Gigue

Fantasy and Fugue in G minor

(Transcribed for orchestra by William Hoag)

Toccatina and Fugue in D minor

(Transcribed for orchestra by Joseph Zizza)

No fugue has an artistic *raison d'être* merely in being a fugue. In an epoch where a highly formal art was the only art and where to be a composer at all, complete mastery of the formal requirements in vogue was taken for granted, there could be no virtue in craftsmanship alone. Our admiration for Bach would be friendlier and warmer if we took more note of what he said and less of how he said it.

The two chorale preludes, *Jesu meine Freude* and *Jesu in Dir ist Freude*, are excellent examples of the serenely glowing confidence with which Bach always treats the idea of Christian joy. They are taken from the "Little Organ Book" which Bach wrote in Weimar. (Chorale preludes are variations based on the statement of chorale tunes.)

It is impossible to find in these preludes that fanatic devotion to the external details of religion which so often makes the worshipper more valuable in Heaven than on earth. Bach's religious feeling was deep and fundamental but it was not puritanical. The objection of the church elders at Arnstadt that he spent his time during sermons not in the choir but the neighboring wineshop throws light on the man that could write these full-blooded chorale preludes.

The Overture Suites (composed at Coethen) are works modeled vaguely after the French Overture invented by Lulli and developed by his successors. The overture of Lulli consisted essentially of one slow movement followed by a brilliant fugued movement or a canzone, but Lulli's successors added several short dance movements and Bach followed their example. The Suite in D is his finest work in this style.

The Fantasia and Fugue in G minor was probably composed in Weimar. One of the most popular as well as one of the greatest organ works, it needs no introduction.

The Toccata and Fugue in D minor is the most brilliant organ composition of Bach's Arnstadt period. He was still in his early twenties. The excellent orchestral arrangement on today's program was made by Mr. Joseph Zizza, the librarian of the Civic Orchestra.

Richard Valente.

SPONSORED BY THE WORKS PROGRESS ADMINISTRATION
DR. NIKOLAI SOKOLOFF
LEE PATTISON
WILLIAM HADDON

Director of the Federal Music Project
Assistant to the Director
Director, City of Boston

INSTRUCTIONS

FOR THE

USE OF

THE

STUDENT

OF THE

UNIVERSITY

OF CALIFORNIA

AND

OF THE

STATE OF CALIFORNIA

THESE INSTRUCTIONS ARE INTENDED TO ASSIST THE STUDENT IN THE PROPER USE OF THE UNIVERSITY OF CALIFORNIA LIBRARY AND TO PROVIDE A GUIDE TO THE STUDENT'S READING AND RESEARCH.

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THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff
Lee Pattison
William Haddon

Director
Assistant to the Director
Director for the City of Boston

Sponsored by the Works Progress Administration

** * **

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
State Symphony Orchestra
Boston Civic Orchestra

CONDUCTORS

Harry Ellis Dickson
Ernst Hoffmann
Alexander Thiede

CHAMBER ORCHESTRA

The Little Symphony

CONDUCTOR

Ferd. Fassnacht

BANDS

Commonwealth Concert Band
State Concert Band
Boston Concert Band

CONDUCTORS

Alfonso D'Avino
Walton S. Ives
William A. Barrington-Sargent

CHORUSES

State Chorus
Boston Civic Chorus
Spiritual Singers

CONDUCTORS

Solomon Braslavsky
G. Roberts Lunger
A. Buckingham Simson
William Ellis Weston

POPULAR ORCHESTRAS

Symphonic Swing Orchestra
Commonwealth Women's Orchestra
County Concert Orchestra

CONDUCTORS

Al Starita
Theodore L. Bailey

ENSEMBLES

State Trio
Forum String Quartet
Hospital Unit #1
Hospital Unit #2

THEATRE ORCHESTRAS

UNIT

#1
#2
#3
#4
#5
#6

CONDUCTOR

Albert M. Kanrick
William Dolan
Richard A. Cosby
Albert S. Holmes
Chester Mason
Charles Rosen

DO YOU KNOW THAT—

The one act opera, "Mam'selle Figaro", which is to be performed along with the "Flying Dutchman", "The Unseeing Eyes", "Madame Butterfly" and Hansel and Gretel" during Opera Week this month, is the work of a Boston man, Mr. Paul Hastings Allen. Mr. Allen is a graduate of Harvard and the winner of many musical honors, including the Paderewski prize for a symphony. He is the only American composer to have an opera published by Ricordi, the famous Italian firm which also published Puccini's works.

All concerts of the Symphonic-Swing Orchestra will be conducted by Al Starita was leader of the famous London Kit-Kat Club orchestra for many years.

One hundred and forty one Symphony and Concert Orchestras, 77 bands, 81 popular orchestras and 38 choruses have brought their efforts to the great music loving public in the United States.

Johann Sebastian Bach, the great and awesome composer who is snobbishly supposed to be enjoyable to the highbrow few has turned out to be the favorite of our largest audiences.

From January 1 to July 1, 20 million persons throughout the country have attended concerts and performances sponsored by the W.P.A. Federal Music Project.

Opera is not the only accomplishment of the music project. Another major achievement will be the performance on October 14 and 15, in Jordan Hall of Cesar Franck's Beatitudes. This tremendous oratorio is one of the chief contributions of the 19th century to music. The Federal Music Project performance will be the first in Boston in 30 years.

Next week will witness the creation of two new groups organized from musicians already on the Music Project; a Women's Symphony Orchestra conducted by a woman and the Chamber Orchestra conducted by Ferdinand Passnacht.

WEDNESDAY, SEPTEMBER 2

2.30 P.M.	State Hospital Mattapan	State Trio
8 P.M.	Barry Playground Charlestown (Travelling Theatre)	Boston Concert Band Wm. A. Barrington-Sargent
8 P.M.	Ellis Memorial 66 Berkeley St.	County Concert Orchestra Theodore L. Bailey conduct.
8.15 P.M.	ESPLANADE SHELL EMBANKMENT ROAD CHARLES RIVER	STATE SYMPHONY ORCHESTRA & BOSTON CIVIC CHORUS, ALEX. ANDER THIEDE & G. ROBERTS LUNGER CONDUCTING.
8.15 P.M.	DORCHESTER MANOR MORTON STREET	COMMONWEALTH CONCERT BAND ALFONSO D'AVINO CONDUCTING

THURSDAY, SEPTEMBER 3

8.15 P.M.	BROOKLINE SHELL DEAN ROAD	COMMONWEALTH CONCERT BAND ALFONSO D'AVINO CONDUCTING
8.15 P.M.	JEREMIAH E. BURKE SCHOOL WASHINGTON ST., DORCHESTER	STATE CONCERT BAND WALTON S. IVES CONDUCTING

FRIDAY, SEPTEMBER 4

8 P.M.	Goodwill Park Holliston	Commonwealth Concert Band Alfonso D'Avino conducting
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SUNDAY, SEPTEMBER 6

2.30 P.M.	MUSEUM OF FINE ARTS HUNTINGTON AVENUE	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCT.
7.30 P.M.	Fidelia Hall 7 Rockland St., W. Roxbury (Lecture)	Boston Concert Band Wm. Barrington-Sargent con.

WEDNESDAY, SEPTEMBER 9

8 P.M.	K of C Building High St., Charlestown	Boston Concert Band Wm. Barrington-Sargent con.
8.15 P.M.	DORCHESTER MANOR MORTON STREET	STATE CONCERT BAND WILTON S. IVES CONDUCTING
8.15 P.M.	ESPLANADE SHELL EMBANKMENT ROAD CHARLES RIVER	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCT.

David Blair McCloskey will be guest soloist at the Esplanade Shell concert
Wednesday, September 9.

Thursday, September 10

2.30 P.M.	L Street Bath House South Boston	State Concert Band Walton S. Ives conducting
8 P.M.	Health Unit 22 Whittier St. (Lecture)	State Trio
8.15 P.M.	JEREMIAH E. BURKE SCHOOL WASHINGTON ST., DORCHESTER	BOSTON CIVIC ORCHESTRA HARRY ELLIS DICKSON COND.
8.30 P.M.	Holyoke Street South End (Outdoor Concert)	County Concert Orchestra Theodore L. Bailey cond.

Thiede Leads Outdoor Concert

The State (WPA) Symphony Orchestra, led by Alexander Thiede, gave a concert last evening at the Esplanade Shell by the Charles River. A fairly large audience heard and enjoyed the performances of the Mendelssohn "Midsummer Night's Dream" Overture, Bach's Toccata and Fugue in D minor and Rimsky-Korsakov's "Scheherazade." In addition, David Blair McCloskey, Boston baritone, sang with the orchestra Wagner's "Traeume" and the arioso from "Benvenuto" by Diaz.

The concerts will be given on successive ~~Wednesday~~ evenings as long as the weather remains favorable.

THIS SCHEDULE SUBJECT TO REVISION

NOTICE

Following this edition, "FEDERAL MUSIC PRESENTATIONS" will be issued every Friday, and will cover a Saturday to Saturday period.

FEDERAL MUSIC

PRESENTATIONS



CITY OF BOSTON PROJECT
WORKS PROGRESS ADMINISTRATION

WEEK OF OCT. 3, 1936

THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff
Lee Pattison
William Haddon

Director
Assistant to the Director
Director for the City of Boston

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
State Symphony Orchestra
Boston Civic Chorus
Commonwealth Women's Orchestra

CHORUSES

State Chorus...
Boston Civic Chorus
Spiritual Singers

CONDUCTORS

Harry Ellis Dickson
Alexander Thiede

CONDUCTORS

Solomon Braslavsky
G. Roberts Lurger
A. Buckingham Simson
William Ellis Weston

CHAMBER ORCHESTRA

The Little Symphony

CONDUCTOR

Ferdinand Fassnacht

POPULAR ORCHESTRAS

Symphonic-Swing Orchestra
Beacon Novelty Orchestra
County Concert Orchestra
Old Timers' Orchestra

BANDS

Commonwealth Concert Band
State Concert Band
Boston Concert Band

CONDUCTORS

Al Starita
Theodore L. Bailey
Frank Miller
Albert S. Holmes

CONDUCTORS

Alfonso D'Avino
Walton S. Ives
William A. Barrington-Sargent

ENSEMBLES

State Trio
Forum String Quartet
Ensemble #1
Ensemble #2
Ensemble #3

THEATRE ORCHESTRAS

UNIT

#1
#2
#3
#4
#5
#6

CONDUCTOR

Albert M. Kanrich
William Dolan
Richard A. Cosby
George Kellie
Chester Mason
Charles Rosen

1,612,826 PERSONS HEARD WPA MUSIC

Federal Project, Consisting of
1,256 Concerts, Closed Its
Outdoor Season Sunday.

DANCES DREW 1,024,150

Oct 9, 1936 Times
All Musical Performances Free
With Exception of One Given
in Madison Square Garden.

The WPA Federal Music Project yesterday announced that the outdoor concert season which terminated on Sunday attracted combined audiences totaling 1,612,826 persons who attended a total of 1,256 musical performances in city parks and playgrounds. The concerts were given by twenty-three instrumental units of the project.

Statistics disclosed that the present audience total represents an average attendance at each performance of 1,305, in contrast to last year's average of 1,248 per concert for 1,397 concerts during the corresponding months of June, July, August and September. Last Summer's performances drew assemblages of 1,744,643. The project this year gave 141 fewer performances during the Summer months.

The announcement revealed that for the second successive year free public dancing to music supplied by dance orchestras of the project attracted the largest combined audiences, 1,024,150 having attended 181 dances in nine locations throughout Greater New York. Three dance orchestras supplied music for these affairs, which were under sponsorship of the Department of Parks.

All the concert were free with the exception of one gigantic concert which was given in Madison Square Garden, in which 285 musicians participated under the direction of Erno Rapee.

Among the conductors who appeared with WPA orchestral units during the Summer performances was Dr. Felix M. Gatz, who for ten years was conductor of the Berlin Philharmonic Orchestra's Bruckner Cycle.

The announcement also revealed that detailed plans concerning the proposed series of indoor paid admission symphony concerts will be made public shortly. The present plans of the project call for no free symphony concerts by WPA orchestra during the indoor season, but two series of paid admission symphony concerts, scaled at 55 cents top, are contemplated. One series is scheduled for Manhattan and one for Brooklyn.

MR. MOSES SMITH

Music Editor of the
Boston Transcript
will give an interpretive Lecture
on

CÉSAR FRANCK'S

The Beatitudes

AT THE —

TWENTIETH CENTURY CLUB

3 JOY STREET, BOSTON

TUESDAY EVENING OCTOBER 13

AT 8:15 O'CLOCK

The Federal Music Project Will Present THE BEATITUDES
at Jordan Hall, Wednesday and Thursday evenings, Oct-
ober 14 and 15.

Sponsored by the Works Progress Administration
Federal Music Project

Note on "The Beatitudes," Epic-Oratorio

Oct 14, 1936
Genesis of Franckian Score
That Comes but Rarely to
Performance Here

"The Beatitudes," by Cesar Franck, which will be performed by the WPA music project tonight and tomorrow night at Jordan Hall, has not been given in Boston in many years. The rarity of presentations of a work that Vincent d'Indy treats (in his "Life" of Franck) as Franck's masterpiece, is due partly to the scarcity of full scores and the heavy copyright on their use, and partly to the demands of the score itself in the way of orchestra, chorus, soloists and rehearsing.

It is a long work, but there is assurance from WPA that nothing essential will be cut in the two impending performances. In style the music represents Franck most characteristically, for it alternates frequently between a close-knit chromaticism and a vigorous, expansive utterance in the romantic tradition.

The composition is usually called an oratorio, but d'Indy refers to it as an epic, giving, in his "Life," a long justification for his employment of that word. At any rate, with the score asking for a symphonic orchestra, double chorus and numerous soloists, "The Beatitudes" may be said to be in the oratorio line.

The work is divided into a Prologue and eight parts or cantos—to accept d'Indy's terminology. It is based, of course, on the Sermon on the Mount, which laid hold of Franck's imagination early in his life. From the beginning of his career as organist there was an old organ piece bearing the title: "The Sermon on the Mount." The same words were later used in connection with a symphony for orchestra, the manuscript of which has not been destroyed. It was 1869 before Franck actually began to work on "The Beatitudes" and 1879 before he finished it. More than half of this time, according to d'Indy, was given to the work.

The music, following the text, is a representation of the struggle between the spirits of good and evil. Each canto has this dual nature: the wickedness of mankind is put into the mouths of a terrestrial choir; the "celestial affirmation of the expiation of these vices and the healing of these evils" (to use d'Indy's expression) is sung by a celestial chorus. Sometimes the ideas and text are alternately re-



A. Buckingham Simson
Conductor of the Performances of
"The Beatitudes" in Jordan Hall
Tonight and Tomorrow Night

peated in the same canto. In between, or at the end of each canto, the voice of Christ proclaims the beatitude. Satan, too, makes his appearance.

The orchestra has a heavy burden, in the best Franckian style—sometimes, indeed, a heavier one than the singers. The music has many manifestations of Franck's "cyclical" employment of themes, familiar in the D minor Symphony, String Quartet and so forth. Here the tendency is even more marked, as it may legitimately be in connection with a text. The use of motives begins, in fact, to take on the importance it has in a later Wagner music-drama.

The first performance of "The Beatitudes" was a private one in Franck's own house, and it was something of a fiasco. The influential musicians and politicians, for whom the performance was intended, either did not come or did not stay through. The first public presentation took place fourteen years later, in 1891, at a concert of the Association Artistique, directed by Edouard Colonne. It assumed, according to d'Indy, "all the importance of a revelation in the eyes of the artists and of the public." The Conservatoire, where Franck had been a teacher, presented only two fragments of the work at any of its concerts until its first complete production in 1904.

M. S.

AN UNUSUAL MUSICAL EVENT

FEDERAL MUSIC PROJECT PRESENTS—

CÉSAR FRANCK'S THE BEATITUDES

FIRST PERFORMANCE IN 20 YEARS

Jordan Hall

—TWO PERFORMANCES ONLY

October 14-15

COMMONWEALTH SYMPHONY ORCHESTRA
STATE CHORUS
A. BUCKINGHAM SIMSON CONDUCTING

25c POPULAR PRICES 55c

MUSIC

2415, 1936424
JORDAN HALL

"The Beatitudes"

Much to the credit of the Federal Music Project, they have not ignored, in their local ministrations, some of the rarer items in orchestral and choral literature. Last night in Jordan Hall they brought about what no one else has attempted here in 20 years—performance of Cesar Franck's "The Beatitudes."

A. Buckingham Simson conducted the Estate Chorus and Commonwealth Symphony Orchestra. Most conspicuous among the vocal soloists were Eugene Conley, tenor, who sustained the considerable burden of The Narrator, and Theo S. Carreiro, whose sonorous bass tones lent a desirable sinister quality to the brief appearance of Satan. The role of the Christ was adequately taken by Melvin Crowell, baritone. Etta Bradley and Myrtle White, sopranos, also contributed measurably. Thelma Jo Fisher and Eunice Fisher may be commended.

To a lushly worded text of Mme Colomb (as lushly translated by Catherine M. Bradley) Franck created a musical setting of the eight virtues enumerated in the Sermon Upon the Mount—poverty of spirit, meekness, mourning for those taken away, righteousness, mercy, purity of heart, peacefulness and endurance of persecution for the sake of righteousness.

The proverbial religious humility of Franck is mirrored in "The Beatitudes." He was a devout man writing in the 1870s, when devotional expression was more forthright than it is today. If portions of this work seem overblown or naive, it must be remembered that Franck was a man of another day, speaking out of an undivided and a contrite heart.

"The Beatitudes" is very long; the performance did not end until nearly 11 o'clock, in spite of a short intermission and some judicious cutting of the score. The eighth beatitude is perhaps the purest of style, with Franck clothing his text in the manner which certain of his best chamber and orchestral pieces have made familiar. Elsewhere he is inclined to unnecessary prolixity, and to exhibition of what he had learned—but had not assimilated—from Richard Wagner. Yet "The Beatitudes" is a work of beauty, now and then revealing a Franck truly inspired. If only he had managed to revise his score, it might be worthy of the title "rounded masterpiece."

Mr Simson's conducting was meritorious; so, too, the singing of the chorus, though some difficult measures challenged their skill. There will be a second performance tonight.

C. W. D.

DO YOU KNOW THAT —

Cesar Franck's "The Beatitudes" to be given at Jordan Hall, October 14-15 will be the fourth religious oratorio performed by the Boston Federal Music Project under the baton of A. Buckingham Simson. "The Hymn of Praise" by Mendelssohn, Handel's "The Creation" and Gounod's "The Redemption" have been heard in the past year.

The revival of "The Beatitudes" which has not been heard in Boston for 20 years serves as a reminder that many persons cannot remember or recite the famous lines which are the inspiration of this magnificent oratorio. The eight beatitudes are:

"Blessed are the poor in spirit; for theirs is the kingdom of heaven."

"Blessed are the meek; for they shall possess the earth."

"Blessed are they that mourn; for they shall be comforted."

"Blessed are they which hunger and thirst after righteousness; for they shall be filled."

"Blessed are the merciful; for they shall obtain mercy."

"Blessed are the pure of heart; for they shall see God."

"Blessed are the peacemakers; for they shall be called the children of God."

"Blessed are they which are persecuted for righteousness' sake; for theirs is the kingdom of heaven."

Cesar Franck, composer of the Oratorio was truly a prophet without honor in his own country, for during his brilliant lifetime he went unrewarded by the French Government, except as a teacher at the Conservatory and was not recognized as a composer until shortly before his death, and even then his great talent was not fully comprehended.

Arthur Foote, famous Boston composer who will be present at the first open meeting of the Federal Music Project Composers' Forum Laboratory at Faelten Hall, October 8, has a distinctive autograph. On a G-clef staff, Mr. Foote places notes on the first and second spaces denoting "A" and "F", which are his own initials.

A survey of summer schools conducted by the Works Progress Administration Federal Music Project throughout Greater New York showed that from July 1 to August 31, the Federal Music Project held 25,513 summer classes in all branches of musical education in its various 141 music centers.

Dr. Nikolai Sokoloff, National Director of the Federal Music Project, who is scheduled to conduct a Federal Music Project Symphonic Music Festival at the Boston Opera House, November 1, will conduct similar concerts in key cities throughout the country. On October 7, he will lead the Twin Cities Symphony Orchestra at St. Paul; October 11, the Illinois Symphony Orchestra at Chicago; and the Syracuse Symphony Orchestra at Syracuse, October 23.

Moses Smith, well-known musical critic for the Boston Evening Transcript made the following significant comment about the Federal Music Project Operas:

"The WPA Opera Company has established itself among a large public—and a by no means know-nothing public.. The star system may be called as rightly the curse as the salvation of opera.An ensemble in which each person does his part as conscientiously as he can, with a belief that his efforts are important to the artistic success of the performance is something about which the WPA at least begins to approach."

SECRET - NOFORN UIC: 30

1. The first step in the process of the investigation is the identification of the problem. This is done by the investigator who is responsible for the study. The investigator must first identify the problem that is being studied. This is done by the investigator who is responsible for the study.

[illegible]

SUNDAY, OCTOBER 4

3.15 P.M.	Y.M.C.A. City Square, Charlestown	County Concert Orchestra Theodore L. Bailey conducting
7.00 P.M.	Associated German Society 149 Heath St., Roxbury	Beacon Fidelity Orchestra Albert S. Holmes conducting

MONDAY, OCTOBER 5

2.30 P.M.	Boston Sanatorium 249 River St., Mattapan	Boston Concert Band Wm. Barrington-Sargent conduct.
8.00 P.M.	Bates Hall 316 Huntington Avenue (Lecture)	Musical Ensemble #3

TUESDAY, OCTOBER 6

2.00 P.M.	Cambridge Home for Aged 650 Concord Avenue	Boston Concert Band Wm. Barrington-Sargent conduct.
2.00 P.M.	Home for Aged South Huntington Ave., J.P.	State Trio
7.45 P.M.	Williams Municipal Building 400 Shawmut Avenue (Lecture) (Irish Music)	Beacon Fidelity Orchestra Albert S. Holmes conducting

WEDNESDAY, OCTOBER 7

1.30 P.M.	Catherine Moore House 11 Tileston Street, Boston	Musical Ensemble #2
7.30 P.M.	English High School Montgomery School	County Concert Orchestra Theodore L. Bailey conducting
7.30 P.M.	Practical Arts High School Roxbury	Beacon Fidelity Orchestra Albert S. Holmes conducting
8.00 P.M.	St. Theresa's School Hall Summer St., Somerville	Musical Ensemble #1

THURSDAY, OCTOBER 8

8.00 P.M.	American Legion Bungalow Butler Road, East Boston (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
8.00 P.M.	Health Unit 22 Whittier St., Roxbury	Musical Ensemble #1

Section 1

The first part of the document discusses the importance of maintaining accurate records and the role of the committee in overseeing the process. It also mentions the need for transparency and accountability in all actions taken.

Section 2

The second part of the document outlines the specific responsibilities of the committee members and the procedures for reporting progress. It emphasizes the need for regular communication and collaboration between all parties involved.

Section 3

The third part of the document provides a detailed overview of the current status of the project and the challenges that remain. It also includes a list of recommendations for addressing these challenges and ensuring the successful completion of the project.

Section 4

The fourth part of the document discusses the future plans for the project and the expected timeline for completion. It also mentions the need for continued support and resources to ensure the project's success.

Section 5

The fifth part of the document concludes with a summary of the key findings and a final statement of commitment to the project's goals. It also includes a list of references and a bibliography of the sources used in the document.

THURSDAY, OCTOBER 8, CONTINUED

8.00 P.M.	Union Congregational Church 485 Columbus Avenue (Lecture)	Ensemble #2
8.00 P.M.	FAELTEN HALL 30 HUNTINGTON AVE.	COMPOSERS' FORUM LABORATORY FEATURING ARTHUR FOOTE, AMERICAN COMPOSER
8.30 P.M.	Baker Memorial Uphams Corner, Dorchester (Lecture)	State Trio
8.30 P.M.	Municipal Building Columbia Road, Dorchester (Lecture)	Ensemble #3

FRIDAY, OCTOBER 9

7.30 P.M.	English High School Montgomery Street	Beacon Novelty Orchestra Albert S. Holmes conducting
7.30 P.M.	Practical Arts High School Roxbury	Boston Concert Band Wm. Barrington-Sargent con.
7.30 P.M.	Roslindale High School Center Poplar & Hawthorne Sts., Ros.	County Concert Orchestra Theodore L. Bailey conducting
7.45 P.M.	Collins Hall Cor. Hubt. & Longwood Ave.	Ensemble #3
8.00 P.M.	Brighton High School Warren Street, Brighton	Ensemble #2

THIS SCHEDULE SUBJECT TO REVISION



FEDERAL MUSIC
PRESENTATIONS

Oratorio Edition

WEEK OF OCT. 10, 1936

City of Boston Project

Works Progress Administration

THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff
Lee Pattison
William Haddon

Director
Assistant to the Director
Director for the City of Boston

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
State Symphony Orchestra
Commonwealth Women's Orchestra

CONDUCTORS

Harry Ellis Dickson
Alexander Thiede

CHAMBER ORCHESTRA

The Little Symphony

CONDUCTOR

Ferdinand Fassnacht

BANDS

Commonwealth Concert Band
State Concert Band
Boston Concert Band

CONDUCTORS

Alfonso D'Avino
Walton S. Ives
William A. Barrington-Sargent

CHORUSES

State Chorus
Boston Civic Chorus
Spiritual Singers

CONDUCTORS

Solomon Braslavsky
G. Roberts Lunger
A. Buckingham Simson
William Ellis Weston

POPULAR ORCHESTRAS

Symphonic-Swing Orchestra
Beacon Novelty Orchestra
County Concert Orchestra
Old Timers' Orchestra

CONDUCTORS

Al Starita
Theodore L. Bailey
Frank Miller
Albert S. Holmes

ENSEMBLES

State Trio
Forum String Quartet
Ensemble #1
Ensemble #2
Ensemble #3

THEATRE ORCHESTRAS

UNIT

#1
#2
#3
#4
#5
#6

CONDUCTORS

Albert M. Kanrich
William Dolan
Richard A. Cosby
George Kellie
Chester Mason
Charles Rosen

MR. MOSES SMITH

Music Editor of the
Boston Transcript
will give an interpretive Lecture
on

CÉSAR FRANCK'S

The Beautitudes

AT THE —

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AT 8:15 O'CLOCK

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Sponsored by the Works Progress Administration
Federal Music Project

WPA Music Project Produces

Cesar Franck's "Beatitudes"

Oct 15, 1936 Fran

By Moses Smith

Another milestone in the progress of the local Federal Music Project was reached last night with the presentation of "The Beatitudes" of Cesar Franck in Jordan Hall by WPA forces under the direction of A. Buckingham Simson. The performance, which is to be repeated this evening, enlisted the co-operation of the State Chorus, the Commonwealth Symphony Orchestra and the following soloists: Thelma Jo Fisher as the Mother, Sunice Curry as the Orphan, Etta Bradley as the Wife and as the Angel of Forgiveness, Eugene Conley as both the Narrator and the Husband, Myrtle White as Mater Dolorosa, Melvin Crowell as the Voice of Christ and Theo. S. Carreiro as Satan. William Ellis Weston was the organist.

The undertaking required courage, persistence and intelligence. The difficulties of producing "The Beatitudes" explain why one of the major works of Cesar Franck has not been heard in Boston for more than two decades. The fact that the production was pushed through to the conclusion last night is further evidence that the WPA project here is now alertly organized and directed.

* * *

The work itself is extraordinary. It does not readily fit into one of the conventional categories such as oratorio. The text, made by a Mme. Colomb, the wife of a French professor in the periphery of Franck's acquaintance, is not a work of genius; but it served well enough the purpose of Franck, who had been seized even in youth by the beauty of the Sermon on the Mount. The English translation employed last night scarcely deserves special praise. It was too bad, in particular, that a closer approximation could not have been made to the familiar English in those verses that come directly from the New Testament, even at the sacrifice of a quarter-note or two. But this is an old difficulty when translations of translations serve as texts for music, a difficulty most frequently encountered, of course, in musical settings of Biblical subjects.

Franck wrote a remarkable score of uneven merit. Hearing "The Beatitudes" for the first time last night I could find sufficient reason why it has been so highly regarded in the field of choral-orchestral music. The performance explained—if it may not quite have justified—the enthusiasm of d'Indy, who regarded "The Beatitudes" as Franck's masterpiece. And the uneven quality of the music was, after all, reflected in

the best of Franck's other compositions, including the Symphony, Quintet and Violin-Piano Sonata.

The weaknesses of the score are evident in two directions. The choral writing is less striking, less ingenious and less interesting generally than the orchestral. It is apparent here—if the listener did not already know it—that Franck was primarily an instrumental composer. There are some wonderful choral sections and beautiful passages for solo singers as well as a superb quintet for solo voices. But there are many other measures which have little musical significance or discoverable relation to the text except coincidence of rhythm.

The other weakness—either paralleling or overlapping the first—is Franck's incapacity to characterize evil in as vivid musical speech as he could describe sweetness and light and angelic purity. This results in an exceedingly weak first "Beatitude" and in comically naive music for most of Satan's characterization—to select two most glaring instances.

* * *

By a curious circumstance the choral part sounded better last night than the orchestral. The chorus was a very well drilled group, singing accurately in time and in tune, with a wide range of dynamics and expressiveness generally, with good tone quality and with more than usual care in enunciating the text clearly. It seemed to respond to every request of Mr. Simson readily and correctly.

The orchestra, on the other hand, was much of the time in a bad way. It did not seem to be the same Commonwealth Symphony that has played so well in opera and concert performances recently. The fault may have been Mr. Simson's, but it did not seem so. For one thing, the strings were not numerous enough for the vigorous duties assigned them by Franck. Nor were they always secure in attack or in intonation. In the latter respect many of the wind instruments were especially at fault. I have not heard so much playing out of tune and ugly tone in a local symphonic orchestra since the more unfortunate days of the People's Symphony Orchestra.

The soloists were competent without being distinguished, except Mr. Conley, who has a very good voice and good style for Franck. The ensemble singing of the soloists was much better than we hear at oratorio concerts under more distinguished auspices. The performance as a whole, in spite of the faults I

have enumerated, was genuinely pleasurable. Mr. Simson approached the music carefully and conscientiously, not attempting to make a conductor's field day out of it. On occasion he was perhaps a bit too careful, and at such times a greater flexibility and a greater intensity at the climaxes would have been profitable. But the conductor's caution in these matters was preferable to the excesses to which other interpreters might have gone in Franck's music.

There was an audience of good size, and it ought to have filled the hall, which it did not do. Its applause was cordial more than enthusiastic.

AN UNUSUAL MUSICAL EVENT

FEDERAL MUSIC PROJECT
PRESENTS

CÉSAR FRANCK'S

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THE BEATTITUDES

October 14-15

THE BEATTITUDES
A CELEBRATION OF THE BEATitudes
OF THE GOSPEL OF MATTHEW

THE BEATTITUDES

DO YOU KNOW THAT -

Cesar Franck, who composed "The Beatitudes" was barely eleven years old when he finished his studies at the Liege Conservatoire and was taken on tour as a pianist.

- - -

Franck was one of the few composers of his rank who was practically ignored by contemporaries. In fact, his first real public success did not occur until the last year of his life, when at the age of 69 his String Quartet was played at a concert of the Societe Nationale de Musique at the Salle Pleyel. The composer was of a gentle, naive disposition. He did not seem to mind his failures or the lack of recognition, for despite the fact that he had toiled many years before he received public acclaim, the success of his String Quartet moved him to exclaim happily: "There, you see, the public is beginning to understand me!"

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Boston's first government-sponsored oratorio was given last October, when under A. Buckingham Simson's direction, "The Creation" was given at Mechanics Building. Later oratorios were "The Hymn of Praise" and "The Redemption."

- - -

Coldness towards Franck was manifested by the Ministry of Arts throughout his life. Neither the Ministry of Arts nor the Conservatoire sent representatives to his funeral. But fourteen years later the Directors of both Ministry and Conservatoire delivered orations in his honor to an enthusiastic crowd gathered to inaugurate the Franck monument hard by the church where for over thirty years the composer had served as organist.

Federal Music Projects in other cities are preparing standard Oratorios for presentation. The Federal Music Project of Florida will soon present "Elijah", "The Messiah" and "The Creation!"

- - -

Oratorio, the definition of which is "a dramatic poem, usually of sacred character, sung throughout by solo voices and chorus, to the accompaniment of full orchestra----- without the assistance of scenery", is particularly popular in England, where a monk of Canterbury is said to have written many miracle plays as early as 1191. Later, in 1378, the choristers of St. Paul's performed Oratorios regularly.

- - -

Although Oratorio is generally based on any subject of sacred or religious nature, the Passion of Christ has always been a favorite theme.

- - -

One of the earliest known examples of oratorio was the famous carol "Festum Asinorum", celebrated at Beauvais and Sens in the 12th century.

- - -

Franck's fame rests on a small proportion of his output. The difference in quality between his best and worst work is remarkably wide, and this inequality shows itself even in the details of some of his finest compositions.

- - -

Three operas were composed by Cesar Franck. His first effort, "Le Valet de ferme" is unpublished, and "Hulda" and "Ghisle" are scarcely known.

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SUNDAY, OCTOBER 11

8.00 P.M.	Washington Irving School Poplar Street, W. Roxbury	Ensemble #1
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MONDAY, OCTOBER 12

8.00 P.M.	Bates Hall 316 Huntington Ave. (Lecture)	Ensemble #3 Luigi Laundanno conducting
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TUESDAY, OCTOBER 13

2.00 P.M.	Mt. Pleasant Home South Huntington Ave.	State Trio
2.00 P.M.	Cambridge Home for Aged 650 Concord Avenue	Ensemble #2
3.00 P.M.	South End House 48 Rutland St., Boston	Ensemble #3 Luigi Laundanno conducting
7.45 P.M.	Williams Municipal Bldg. 400 Shawmut Avenue	County Concert Orchestra Theodore L. Bailey conducting
8.00 P.M.	Josiah S. Kendall School Belmont	Ensemble #1
8.00 P.M.	Ushers' Club 214 Boston St., Dor. (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting
8.15 P.M.	DORCHESTER MAJOR 800 MORTON ST.	SYMPHONIC-SWING ORCHESTRA AL STARITA CONDUCTING

WEDNESDAY, OCTOBER 14

7.30 P.M.	Columbus Stadium South Boston	State Concert Band Walton S. Ives conducting
7.30 P.M.	Municipal Building Tyler St., Boston	State Trio
7.30 P.M.	English High School Montgomery Street	Ensemble #1
7.45 P.M.	Practical Arts High School Roxbury	Boston Concert Band Wm. Barrington-Sargent cond.
8.00 P.M.	Fidelia Hall 7 Rockland St., W. Rox. (Lecture)	All-Music Night Boston Civic Chorus, G. Roberts Lunger conducting and Beacon Novelty Orch., Albert Holmes conducting

WEDNESDAY, OCTOBER 14 CONTINUED

8.15 P.M.	JORDAN HALL HUNTINGTON AVENUE	"THE BEATITUDES"
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THURSDAY, OCTOBER 15

7.45 P.M.	Health Unit 22 Whittier St. (Lecture)	Ensemble #3 Luigi Laundanno conducting
8.00 P.M.	Baker Memorial Uphams Corner (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
8.00 P.M.	Boylston Branch Library 433 Center St., J.P.	State Trio
8.00 P.M.	American Legion Bungalow Butler Road, East Boston	Beacon Novelty Orchestra Albert S. Holmes conducting
8.15 P.M.	JORDAN HALL HUNTINGTON AVE.	"THE BEATITUDES"

FRIDAY, OCTOBER 16

7.30 P.M.	English High School Montgomery Street	Ensemble #2
7.30 P.M.	Roslindale School Center Poplar Street	Beacon Novelty Orchestra Albert S. Holmes conducting
7.45 P.M.	Collins Hall Cor. Huntington & Longwood Avenue (Lecture)	Ensemble #1

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The first day of the year

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1990-1991
1992-1993

• *Journal of the American Medical Association*, 1997; 277: 1001-1005

4. 1990

1. 1944-1945
 2. 1946-1947
 3. 1948-1949
 4. 1950-1951

1990

A REPORT CONCERNING THE PROGRESS OF THE PROJECT, AS WELL AS THE RESULTS OF THE RESEARCH, IS BEING PREPARED BY THE PROJECT TEAM.

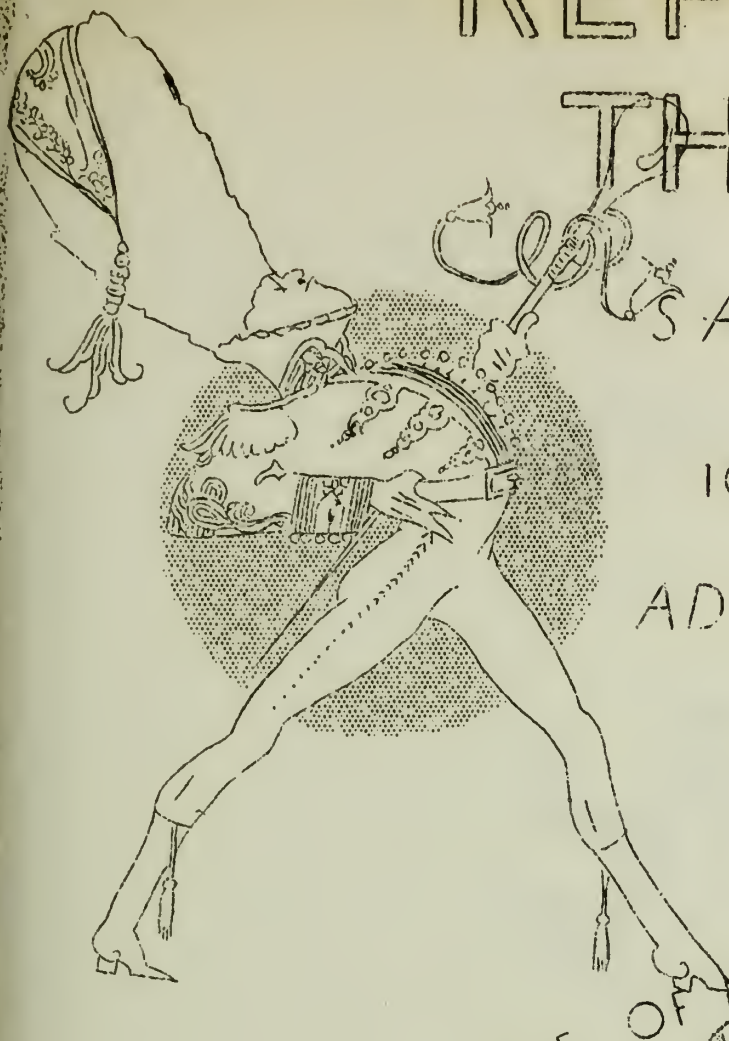
REPERTORY THEATRE

SATURDAYS

AT

10:30 A.M.

ADMISSION 25¢



FEDERAL THEATRE OF MASSACHUSETTS

MARIONETTES

IN

OCT. 10: GULLIVER'S TRAVELS

OCT. 17: SLEEPING BEAUTY

OCT. 24: SCHOLAR FROM PARADISE
CREATURES OF IMPULSE

FEDERAL MUSIC PRESENTATIONS



CITY OF BOSTON PROJECT

WORKS PROGRESS ADMINISTRATION

WEEK OF OCT. 17, 1936

THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff
Lee Pattison
William Haddon

Director
Assistant to the Director
Director for the City of Boston

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
Commonwealth Women's Orchestra
State Symphony Orchestra

CHORUSES

State Chorus
Boston Civic Chorus

CONDUCTORS

Solomon Braslavsky
Harry Ellis Dickson
Alexander Thiede

CONDUCTORS

G. Roberts Lunger
A. Buckingham Simson
William Ellis Weston

CHAMBER ORCHESTRA

The Little Symphony

CONDUCTOR

Ferdinand Fassnacht

POPULAR ORCHESTRAS

Beacon Novelty Orchestra
County Concert Orchestra
Old Timers' Orchestra
Symphonic-Swing Orchestra

BANDS

Commonwealth Concert Band
State Concert Band
Boston Concert Band

CONDUCTORS

Theodore L. Bailey
Albert S. Holmes
Frank Miller
Al Starita

CONDUCTORS

William A. Barrington-Sargent
Alfonso D'Avino
Walton S. Ives

ENSEMBLES

Forum String Quartet
Forum Trio
State Trio
Ensemble #1
Ensemble #2
Ensemble #3

THEATRE ORCHESTRAS

UNIT

#1
#2
#3
#4
#5
#6

CONDUCTORS

Albert M. Kanrich
William Dolan
Richard A. Cosby
George Kellie
Chester Mason
Charles Rosen

DO YOU KNOW THAT-

The performance of "The Beatitudes" at Sanders Theatre, Harvard University, next Thursday, will be an excellent opportunity for all who missed the Boston presentations, to hear the famous Franck work.

The recent Boston performance of the oratorio moved Warren Storey Smith, music critic of the Boston Post to write that A. Buckingham Simson, who conducted the work, "is a man born to the task".

Having devoted his first year as Director of the Federal Music Project to the organization work involved in setting up units engaging more than 15,000 musicians, Dr. Nikolai Sokoloff is to be occupied during the coming weeks with the further development of some of the symphonic units.

The Director intends to visit several of those cities where the WPA orchestras have realized authentic, artistic achievement and where he will appear as a guest conductor. He also has in mind the possibilities of the preservation of these organizations in the cultural life of their communities after Federal assistance is withdrawn.

In addition to his Boston visit, Dr. Sokoloff will be guest conductor of several symphonic units in California. During the past month, he appeared with the Twin Cities Symphony in Minnesota and the Illinois Symphony Orchestra in Chicago.

A Minuet from "A Small Suite for Solo Instruments" by Heinz Roemheld will be heard for the first time in Boston when Dr. Sokoloff, conducts the augmented symphony orchestra of 125 musicians at the Boston Opera House, Sunday evening, November 1.

Mr. Roemheld was born in Milwaukee and was a member, for several seasons of the National Symphony Orchestra in Washington. He now resides in Hollywood. After several years of study and musical engagements in Berlin, he is now turning his creative talents to the motion picture world. Among his outstanding scores was the striking musical setting for the European production "White Hell of Pitz Palu".

Dr. Sokoloff first heard the Roemheld Suite when it was performed by the Los Angeles WPA Symphony Orchestra with Modest Altschuler conducting, and he immediately procured the work for performance with the Summer Symphony series at the Watergate in Washington.

Heinrich Gebhard, who needs no introduction to Boston music audiences, will be the guest pianist at the symphony concert in the Boston Opera house, November 1. Mr. Gebhard will play a composition which Boston has accepted as its own--Charles Martin Loeffler's "A Pagan Poem".

Isaac Van Grove, former conductor of the Chicago Civic Opera and the Cincinnati Summer Opera will direct coming production of the Boston Federal Music Project.

SANDERS THEATRE

MEMORIAL HALL

HARVARD UNIVERSITY

BY POPULAR REQUEST

THE BEATITUDES

AS PRESENTED AT JORDAN HALL

ONE NIGHT ONLY

THURSDAY, OCTOBER 22ND AT 8.15 P.M.

25c 40c

COMPOSERS' FORUM LABORATORY

Presents

A PROGRAM FROM THE WORKS OF

ALAN SCOTT HOVANESS

Edmond Boucher, basso

Julio Mazzocca, clarinetist

Forum String Quartet

Harry Moskowitz, flutist

Oscar Tourtellotte, oboist

Forum Trio

THE COMPOSER AT THE PIANO

THURSDAY EVE., OCTOBER 22ND AT 8:15

FAELTEN HALL

30 HUNTINGTON AVE., BOSTON

ADMISSION IS FREE

JANDERS THEATRE

WIMBORNE THEATRE

WIMBORNE THEATRE

WIMBORNE THEATRE

THE BEATITUDES

AT THEATRE OF WIMBORNE

ONE NIGHT ONLY

WEDNESDAY OCTOBER 23RD AT 8.15 PM

AD-

515

COMPOSER: JOHANN SEBASTIAN BACH

LIBRETTO

A PRODUCTION OF THE WIMBORNE THEATRE

WIMBORNE THEATRE

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WIMBORNE THEATRE

SUNDAY, OCTOBER 18

2.30 P.M.	Faneuil Hall Dock Square, Boston	Boston Concert Band Wm. Barrington-Sargent cond.
3.15 P.M.	City Square, Y.M.C.A. Charlestown	Ensemble #1

MONDAY, OCTOBER 19

2.30 P.M.	Boston Sanatorium 249 River St., Mattapan	Commonwealth Concert Band Alfonso D'Avino conducting
4.15 P.M.	RADIO STATION WEEI	COMMONWEALTH SYMPHONY ORCH. HARRY ELLIS DICKSON CONDUCTING
8.00 P.M.	Catherine Moore House 11 Tileston St., Boston (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting

TUESDAY, OCTOBER 20

2.00 P.M.	Home for Aged 201 S. Huntington Ave.	State Trio
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WEDNESDAY, OCTOBER 21

7.30 P.M.	Municipal Building 122 Tyler St., Boston	State Trio
7.30 P.M.	English High School Montgomery Street	County Concert Orchestra Theodore L. Bailey conducting
7.45 P.M.	Practical Arts High Sch. Roxbury	Ensemble #1
8.00 P.M.	Michaelangelo Center Charter St., Boston	Ensemble #2
8.15 P.M.	Ritz Plaza Ballroom 218 Huntington Ave.	Boston Concert Band Wm. Barrington-Sargent cond.

THURSDAY, OCTOBER 22

7.45 P.M.	Health Unit 22 Whittier St., Rox. (Lecture)	Ensemble #2
8.00 P.M.	Union Congregational Ch. 485 Columbus Ave. (Lecture)	Ensemble #1

THURSDAY, OCTOBER 22 (CONTINUED)

8.00 P.M.	Baker Memorial Church Uphams Corner, Dor.	Beacon Novelty Orchestra Albert S. Holmes conducting
8.15 P.M.	FAELTEN HALL 30 HUNTINGTON AVE.	COMPOSERS' FORUM-LABORATORY
8.15 P.M.	SANDERS THEATRE HARVARD UNIVERSITY	"THE BEATITUDES"
8.15 P.M.	JEREMIAH E. BURKE SCHOOL ROXBURY	WOMEN'S SYMPHONY ORCHESTRA SOLOMON BRASLAVSKY CONDUCTING

FRIDAY, OCTOBER 23

1.00 P.M.	North End Health Unit 41 N. Margin Street (Lecture)	Ensemble #1
2.00 P.M.	Chelsea Naval Hospital Chelsea	State Trio
7.30 P.M.	Wm. Blackstone School 25 Blossom Street	Boston Concert Band Wm. Barrington-Sargent cond.
7.30 P.M.	English High School Montgomery St.	Beacon Novelty Orchestra Albert S. Holmes conducting
7.45 P.M.	Collins Hall cor Hunt. & Longwood Ave. (Lecture)	Ensemble #2
8.00 P.M.	St. Francis de Sales Hall 303 Bunker Hill St., Chas. Theodore L. Bailey conducting (Lecture)	County Concert Orchestra

THIS SCHEDULE SUBJECT TO REVISION

BOSTON OPERA HOUSE

SUNDAY EVENING

NOVEMBER 1ST

SYMPHONY CONCERT

ORCHESTRA OF 125



DR. NIKOLAI SOKOLOFF

GUEST CONDUCTOR

HEINRICH GEBHARD

GUEST SOLOIST

PROGRAM

EURYANTHE OVERTURE	WEBER
SYMPHONY NO 1, IN C MINOR	BRAHMS
A PAGAN POEM	LOEFFLER
HEINRICH GEBHARD, GUEST PIANIST	
SAILORS' DANCE	GLIERE
FROM "THE RED POPPY"	
MINUET	ROMHELD

POPULAR PRICES

FEDERAL MUSIC

PRESENTATIONS



CITY OF BOSTON PROJECT

WORKS PROGRESS ADMINISTRATION

WEEK OF OCT. 24, 1936

THE FEDERAL MUSIC PROJECT

DR. NIKOLAI SOKOLOFF

DIRECTOR

LEE PATTISON

ASSISTANT TO THE DIRECTOR

WILLIAM HADDON

DIRECTOR FOR THE CITY OF BOSTON

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra

Commonwealth Women's Orchestra

State Symphony Orchestra

CHORUSES

Boston Civic Chorus

State Chorus

Madrigal Singers

CONDUCTORS

Solomon Braslavsky

Harry Ellis Dickson

Alexander Thiede

CONDUCTORS

G. Roberts Lurger

A. Buckingham Simson

William Ellis Weston

Homer P. Whitford

CHAMBER ORCHESTRA

The Little Symphony

CONDUCTOR

Ferdinand Fassnacht

POPULAR ORCHESTRAS

Beacon Novelty Orchestra

County Concert Orchestra

Old Timers' Orchestra

Symphonic-Swing Orchestra

CONDUCTORS

Theodore L. Bailey

Albert S. Holmes

Frank Miller

Al Starita

BANDS

Commonwealth Symphonic Band

Boston Concert Band

CONDUCTORS

William A. Barrington-Sargent

Alfonso D'Avino

ENSEMBLES

Forum String Quartet

Forum Trio

State Trio

Ensemble #1

Ensemble #2

Ensemble #3

THEATRE ORCHESTRAS

UNIT

#1

#2

#3

#4

#5

#6

CONDUCTORS

Albert M. Kanrich

William Dolan

Richard A. Cosby

George Kellie

Chester Mason

Charles Rosen

BOX OFFICE OPEN
MONDAY, OCT. 26

BOSTON OPERA HOUSE
SUNDAY EVE., NOV. 1ST

SYMPHONY CONCERT

CONDUCTED BY

DR. NIKOLAI SOKOLOFF

NATIONAL DIRECTOR, FEDERAL MUSIC PROJECT

HEINRICH GEBHARD, SOLOIST

ORCHESTRA OF 125

PROGRAM

EURYANTHE OVERTURE
SYMPHONY NO. 1, IN C MINOR
A PAGAN POEM

WEBER
BRAHMS
LOEFFLER

HEINRICH GEBHARD, GUEST PIANIST
MINUET

ROEMHELD
ELIERE

SAILORS' DANCE
FROM "THE RED POPPY"

25c

50c

75c PLUS TAX

DO YOU KNOW THAT -

Dr. Sokoloff has conducted several Federal Symphony groups in the last few months. Wherever he appeared, newspaper critics were lavish in their praise. Eugene Stinson of the Chicago Daily News wrote highly of Dr. Sokoloff's conducting of the Illinois Symphony in that city last month.

The Federal Music Project, which is a division of the four art program fostered by the Government extends into more than 40 states, from the great metropolitan centers to the rural districts. Communities which had long been musically arid have been awakened to the beauties of good music. Millions of the underprivileged in large cities have heard great symphonies for the first time in their lives.

It was this fact that inspired Robert Pollack, music critic of the Chicago Times to write:

"The (Illinois Symphony) Orchestra employing 90 musicians, who deserve good jobs in any system of society, is a fitting answer to critics of the administration who think it has no business meddling with the arts."

A simple thing as a window sign helped to guide the way to Dr. Sokoloff's musical career. He was 13 years old when his Russian parents took up residence in New Haven, Connecticut. One day, a student friend told young Nikolai that there was a sign in a store window announcing a violin competition admitting to a scholarship at the Yale University School of Music. The eager, youthful violinist hurried to the University only to be informed that he was too late, and that the contest had already taken place. Young Sokoloff's disappointment was so overwhelming that the sympathetic professors gave him a special audition and were so impressed with the boy's skill that they immediately created a scholarship for him. He studied for three years at Yale and then, at the age of 16, was admitted to the Boston Symphony Orchestra.

The Heinz Roemheld "Minuet", which will be featured in the Boston concert has proven popular with every audience. Herman Devries in the Chicago American said of it: "It is a dainty, capricious bit of semi-modernism, possessing actual melody and simplicity of style."

Heinrich Gebhard, who will be heard as guest pianist in Dr. Sokoloff's Boston concert has been a familiar figure in this city's musical circles for the past 30 years. He was born in Sobernheim, Germany, but brought up in Boston. He studied with the great Leschetizky and Clayton Johns. Mr. Gebhard is also a composer and among his works are a string quartet, a violin sonata, several orchestral waltzes and piano pieces.

Miss Kay Rickert of Charlotte, North Carolina is scheduled to appear as guest artist at a Federal Music Project Symphony Concert at Sanders Theatre, Cambridge, November 18. This concert will be conducted by Alexander Thiede. Miss Rickert is one of the South's most popular young violinists. She has been concert master of the North Carolina Symphony Orchestra and has been heard in a number of recitals throughout the country. The engagement of a visiting guest artist from another State is a typical example of Dr. Sokoloff's plan to solidify and broaden the scope of the Federal Music Project. Through this plan, music lovers of one locality may become familiar with and enjoy music and musicians of another locality, all united under one general administrator.

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SUNDAY, OCTOBER 25

3.15 P.M.	YMCA City Sq. Charlestown	Ensemble #2
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MONDAY, OCTOBER 26

2.00 P.M.	Veterans Hospital Bedford	Ensemble #2
4.15 P.M.	STATION WEEI (Broadcast)	COMMONWEALTH SYMPHONY ORCHESTRA HARRY ELLIS DICKSON COND.
8.00 P.M.	YMCA City Sq. Charlestown (Lecture)	State Trio
8.30 P.M.	Ushers Club, 344 Boston St. Dorchester (Lecture)	County Concert Orchestra Theodore Bailey COND.

TUESDAY, OCTOBER 27

2.00 P.M.	Cambridge Home for Aged 650 Concord Ave., Cambridge	Beacon Novelty Orchestra Albert Holmes COND.
7.45 P.M.	Williams Municipal Bldg. 400 Shawmut Ave. (Lecture)	Ensemble #2
8.15 P.M.	DORCHESTER MANOR MORTON ST.	WOMEN'S SYMPHONY ORCHESTRA SOLOMON BRASLAVSKY COND.

WEDNESDAY, OCTOBER 28

1.30 P.M.	Catherine Moore House 11 Tileston St. Boston (Lecture)	Ensemble #2
7.30 P.M.	Municipal Bldg. Tyler St. (Lecture)	State Trio
7.30 P.M.	English High School Montgomery St., So. End	Ensemble #1
7.45 P.M.	Practical Arts High School Roxbury	Beacon Novelty Orchestra Albert Holmes COND.
8.00 P.M.	Fidelia Hall, Rockland St. West Roxbury (Lecture)	County Concert Orchestra Theodore Bailey COND.

Section 1

1.1.1	1.1.1.1	1.1.1.1.1
1.1.2	1.1.2.1	1.1.2.1.1
1.1.3	1.1.3.1	1.1.3.1.1
1.1.4	1.1.4.1	1.1.4.1.1
1.1.5	1.1.5.1	1.1.5.1.1
1.1.6	1.1.6.1	1.1.6.1.1
1.1.7	1.1.7.1	1.1.7.1.1
1.1.8	1.1.8.1	1.1.8.1.1
1.1.9	1.1.9.1	1.1.9.1.1
1.1.10	1.1.10.1	1.1.10.1.1

Section 2

2.1.1	2.1.1.1	2.1.1.1.1
2.1.2	2.1.2.1	2.1.2.1.1
2.1.3	2.1.3.1	2.1.3.1.1
2.1.4	2.1.4.1	2.1.4.1.1
2.1.5	2.1.5.1	2.1.5.1.1
2.1.6	2.1.6.1	2.1.6.1.1
2.1.7	2.1.7.1	2.1.7.1.1
2.1.8	2.1.8.1	2.1.8.1.1
2.1.9	2.1.9.1	2.1.9.1.1
2.1.10	2.1.10.1	2.1.10.1.1

Section 3

3.1.1	3.1.1.1	3.1.1.1.1
3.1.2	3.1.2.1	3.1.2.1.1
3.1.3	3.1.3.1	3.1.3.1.1
3.1.4	3.1.4.1	3.1.4.1.1
3.1.5	3.1.5.1	3.1.5.1.1
3.1.6	3.1.6.1	3.1.6.1.1
3.1.7	3.1.7.1	3.1.7.1.1
3.1.8	3.1.8.1	3.1.8.1.1
3.1.9	3.1.9.1	3.1.9.1.1
3.1.10	3.1.10.1	3.1.10.1.1

WEDNESDAY, OCTOBER 28 (CONTINUED)

8.00 P.M.	Michaelangelo School Charter St. North End	Boston Concert Band Wm. Barrington-Sargent, COND.
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THURSDAY, OCTOBER 29

2.00 P.M.	Josiah S. Kendall School Belmont	Beacon Novelty Orchestra Albert Holmes COND.
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8.00 P.M.	Baker Memorial Hall Uphams Corner, Dorchester (Lecture)	Ensemble #1
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8.00 P.M.	Boylston Branch Library 433 Center St., Jamaica Plain (Lecture)	State Trio
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8.00 P.M.	American Legion Bungalow Butler Rd., East Boston	County Concert Orchestra Theodore Bailey COND.
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8.00 P.M.	Union Congregational Church 485 Columbus Ave., Boston (Lecture)	Ensemble #2
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FRIDAY, OCTOBER 30

2.30 P.M.	Bernard Home 50 Beacon St., Hyde Park	State Trio
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3.00 P.M.	Trade School for Girls 56 Fenway, Boston	Ensemble #2
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7.30 P.M.	Washington Irving School Center Poplar St., Roslindale	Symphonic-Swing Orchestra Al Starita COND.
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7.30 P.M.	William Blackstone School 25 Blossom Street, West End	Boston Concert Band Wm. Barrington Sargent, COND.
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7.30 P.M.	English High School Montgomery St., So. End	Beacon Novelty Orchestra Albert Holmes COND.
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8.00 P.M.	Collins Hall, Teachers College Huntington and Longwood Aves.	County Concert Orchestra Theodore Bailey COND.
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THIS SCHEDULE SUBJECT TO REVISION

THE HISTORY OF THE

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FEDERAL MUSIC

PRESENTATIONS



CITY OF BOSTON PROJECT

WORKS PROGRESS ADMINISTRATION

WEEK OF OCT. 31, 1936

BOSTON OPERA HOUSE
SUNDAY EVE., NOV. 1ST
SYMPHONY CONCERT



CONDUCTED BY

DR. NIKOLAI SOKOLOFF

NATIONAL DIRECTOR FEDERAL MUSIC PROJECT

 Heinrich Gebhard 

SOLOIST

ORCHESTRA of 125

25c

50c

BOX SEATS 75c PLUS TAX

MUSIC

1936 WPA CONCERT

The federal music project of the WPA gave a symphony concert at the Boston Opera House last evening with Dr. Nikolai Sokoloff, the national director of the music project conducting an augmented orchestra. The program was as follows: Weber, Overture to the opera "Euryanthe"; Brahms, Symphony No. 1 in C minor; Loeffler, "A Pagan Poem" (after Virgil); Roemheld Minuet; Gliere

Sailors' Dance from "The Red Poppy"

The conscientious Democrat with a liking for music was placed in a difficult position last evening. For at the Boston Opera House Dr. Sokoloff, director of the WPA music project, led some 125 WPA musicians in an especially arranged program while at the Boston Garden the more politically inclined members of the party assembled for a huge rally. If one attended the concert and not the rally would or would not that be breaking the faith? Apparently some administration official settled the question. Or perhaps it was just a matter of "common sense." Anyhow a large and most appreciative audience assembled at the Opera House and heard an agreeable program well played. The performances had a measure of competence that was decidedly gratifying. Some works were better done than others, but the average was satisfactory enough.

Certainly the most interesting interpretation of the evening was of Charles Martin Loeffler's "A Pagan Poem" (after Virgil), Opus 14, for orchestra, piano, English horn and three trumpets obligati. Heinrich Gebhard was the guest pianist. Need more be said? Mr. Gebhard has appeared in that role with the Boston Symphony on a number of occasions and yesterday, as in the past, his playing of the piano part was excellent, at once catching and sustaining the highly imaginative spirit of the Loeffler tone poem. Dr. Sokoloff and the orchestra were at their best and the result suggested Philip Hale's description: "In this instance a rich and rare orchestral dress covers a well shaped and vigorous body." At the end Dr. Sokoloff spoke a few words in tribute to Mr. Loeffler, finding it fitting that the common people were able to hear a masterpiece formerly only within the reach of aristocrats. Such emphasis of class distinction seemed a little out of place, it must be admitted.

The treatment of the Brahms first symphony was not up to the level of the Loeffler. In certain respects it was a pedestrian performance, a Brahms that walked rather than strode manfully. This was due, to a degree, to the slow tempo, especially in the finale, to a string section that was unwieldy and to uneven entrances from the brass. Heinz Roemheld's Minuet was from that composer's "Small Suite for Solo Instruments" and was performed for the first time in Boston. Mr. Roemheld was born in Milwaukee and is now engaged in writing music for the motion pictures. Judging from the rather ordinary Minuet, he should not be out of place in Hollywood, intellectually anyhow. The Weber and the Gliere were handled in routine fashion. On the whole Dr. Sokoloff conducted capably and made a favorable impression.

W. T. C., Jr.

Nov 2, 1936

Dr. Sokoloff Revisits Boston

AT THE Boston Opera House, last night, Dr. Nikolai Sokoloff, formerly director of the Cleveland Symphony Orchestra and at present national director of the WPA Federal Music Project, wielded the baton over a large orchestra—some 120 strong—composed mainly of the combined State and Commonwealth symphony orchestras of the local WPA.

The program began with Weber's "Euryanthe" Overture and ended with a neat and ingenious, if rhythmically oversubtle, "Minuet" by Heinz Roemheld, a young Milwaukee composer, and the vigorous but musically feeble "Sailors' Dance" from Gliere's "Red Poppy." The pièces de résistance were Brahms's first Symphony and Loeffler's "Pagan Poem." Heinrich Gebhard, who helped introduce the latter work in 1907, under Dr. Muck, was last night's admirable pianist also.

If the "Pagan Poem" was played with the most authentic emotion and the most genuine enthusiasm, a little speech of tribute and reminiscence which the conductor delivered at its close may be at least partially explanatory. In it Dr. Sokoloff recalled his presence (as a humble occupant of the last stand among the first violins of the Boston Symphony Orchestra) at the first performance, spoke of his long friendship with the composer, whose pupil he was, and acknowledged the enthusiastic applause which the music had evoked as a popular recognition of the greatness of a composer who was a Bostonian by adoption. It is true that the "Poem" has charm, atmosphere, a certain integrity, but in later works Loeffler developed a purer idiom for the expression of the neo-classic idylls that so absorbed him.

In Brahms's C minor Symphony, although Dr. Sokoloff achieved wonders of precision and unanimity and of concerted shapeliness of phrasing with an orchestra large enough to be unwieldy and unaccustomed to working together as a single unit, the hearer was disconcerted by unnecessarily frequent variations of tempo. Here and there an excessively deliberate pace may have been dictated by expediency, but not everything could be so explained. Yet under the circumstances the final judgment must be one of high praise for a remarkably clear, competent and euphonious performance of a work which, a year or two ago, would have been considered far beyond the reach of these players. Excellent and sustained training has built them into a musical organization worthy of respect. Dr. Sokoloff's strong and lucid beat was last night a distinct asset.

A large audience warmly applauded Dr. Sokoloff, the orchestra, and Mr. Gebhard.

S. S.

THE FEDERAL MUSIC PROJECT

DR. NIKOLAI SOKOLOFF

DIRECTOR

MRS. RUTH HALLER OTTAWAY

ASSISTANT TO THE DIRECTOR

WILLIAM HADDON

DIRECTOR FOR THE CITY OF BOSTON

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra

Commonwealth Women's Orchestra

State Symphony Orchestra

CHORUSES

Boston Civic Chorus

State Chorus

Madrigal Singers

CONDUCTORS

Solomon Braslavsky

Harry Ellis Dickson

Alexander Thiede

CONDUCTORS

G. Roberts Lunger

A. Buckingham Simson

William Ellis Weston

Homer P. Whitford

CHAMBER ORCHESTRA

The Little Symphony

CONDUCTOR

Ferdinand Fasnacht

BANDS

Commonwealth Symphonic Band

Boston Concert Band

CONDUCTORS

William A. Barrington-Sargent

Alfonso D'Avino

POPULAR ORCHESTRAS

Beacon Novelty Orchestra

County Concert Orchestra

Old Timers' Orchestra

Symphonic-Swing Orchestra

CONDUCTORS

Theodore L. Bailey

Albert S. Holmes

Frank Miller

Al Starita

ENSEMBLES

Forum String Quartet

Forum Trio

State Trio

Ensemble #1

Ensemble #2

Ensemble #3

THEATRE ORCHESTRAS

UNIT

#1

#2

#3

#4

#5

#6

CONDUCTORS

Albert M. Kanrich

William Dolan

Richard A. Cosby

George Kellie

Chester Mason

Charles Rosen

THE HISTORY OF THE

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DO YOU KNOW THAT-

Charles Martin Loeffler's "Pagan Poem", which will be heard at the Federal Music Project Symphony Concert at the Boston Opera House, November 1, is one of Dr. Nikolai Sokoloff's favorite works. He introduced this composition to English audiences when he was guest conductor with the London Symphony Orchestra in 1923-24.

Dr. Sokoloff's interest in the musical education of children is so pronounced as to make him an outstanding authority on the subject.

In co-operation with the Board of Education of Cleveland, where Dr. Sokoloff conducted a symphony orchestra for many years, he introduced a comprehensive program for music study and instruction in the public schools of that city.

Experiments conducted by Dr. Sokoloff in Cleveland disclosed that a child normally is possessed of a true feeling for music; that only when he becomes aware that attention of older persons is directed to him does self-consciousness mitigate this sensitiveness.

Dr. Sokoloff's plan for musical education of Cleveland's school children resulted in hundreds of students being enrolled in classes for orchestral instruments, choral and band music. Scholastic credits were given for this branch of the school curricula, which was instructed by professional members of the Cleveland Symphony Orchestra.

Dr. Sokoloff is "doubly" an American citizen. In his youth, he automatically became a citizen when his father received naturalization papers, but on attaining his majority, young Nikolai applied for and was granted citizenship in his own name. He served in the United States Army during the World War.

Long before the Works Progress Administration set up the Federal Music Project, Dr. Sokoloff had envisioned the necessity for steps to retrain and reclaim the musician.

He saw young artists, full of enthusiasm, graduating from conservatories, trained and capable of taking their place in the world of music, yet unable to get a foothold. He saw experienced musicians with years of professional activity behind them, lose the livelihood through the advance of sound production, the trend of the times and other circumstances.

With this sympathetic understanding of the plight of his fellow-artists, Dr. Sokoloff laid the foundation for the nation-wide music project that is such an important part of the Works Progress Administration.

Miss Kay Rickert, guest soloist at a Federal Music Project Symphony Concert at Sanders Theatre, November 18 is a talented young violinist from North Carolina.

Miss Rickert comes of a musical family and has been studying music since childhood. She intended to be a concert pianist, but later turned to the violin.

At the age of 12, Miss Rickert was violinist in a symphony orchestra. She began her studies under Theodore Rentz when she was 15. Mr. Rentz was concert master of the Pittsburgh Symphony Orchestra during the time when the famous Victor Herbert was its director.

The Composers' Forum program has become so popular that a larger meeting place has been acquired. Beginning November 5, meetings will be held every second Thursday of the month at Repertory Hall, 264 Huntington Avenue. Walter Helfer and his works will be featured at that meeting.

SUNDAY, NOVEMBER 1

3.15 P.M.	YMCA City Square, Charlestown (Lecture)	Ensemble #1
8.15 P.M.	BOSTON OPERA HOUSE HUNTINGTON AVENUE	SYMPHONY CONCERT DR. NIKOLAI SOKOLOFF HEINRICH GERHARD

MONDAY, NOVEMBER 2

4.15 P.M.	STATION WEEI	COMMONWEALTH SYMPHONY ORCHESTRA HARRY ELLIS DICKSON CONDUCTING
8.30 P.M.	Ushers' Club 244 Poston St., Dor. (Lecture)	Beacon Novelty Orchestra Albert Holmes conducting

TUESDAY, NOVEMBER 3

2.00 P.M.	Cambridge Home for Aged 650 Concord Avenue	County Concert Orchestra Theodore L. Bailey conducting
2.00 P.M.	Home for Aged 201 S. Huntington Avenue	State Trio
7.45 P.M.	Williams Municipal Building 400 Shawmut Avenue (Lecture)	Beacon Novelty Albert Holmes conducting

WEDNESDAY, NOVEMBER 4

7.30 P.M.	English High School Montgomery Street	Symphonic-Swing Band Al Starita conducting
7.30 P.M.	Roxbury School Center 90 Tynedale St., Ros.	Beacon Novelty Orchestra Albert Holmes conducting
8.00 P.M.	Michaelangelo School Charter Street	County Concert Orchestra Theodore L. Bailey conducting

THURSDAY, NOVEMBER 5

7.45 P.M.	Health Unit 22 Whitier Street (Lecture)	State Trio
8.00 P.M.	Union Congregational Church 485 Columbus Avenue (Lecture)	Beacon Novelty Orchestra Albert Holmes conducting

THURSDAY, NOVEMBER 5 (Cont'd)

8.15 P.M.	** JEREMIAH E. BURKE SCHOOL GENEVA AVE., DORCHESTER	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTOR
8.15 P.M.	REPERTORY HALL 264 HUNTINGTON AVENUE	COMPOSERS' FORUM-LABORATORY

FRIDAY, NOVEMBER 6

7.30 P.M.	Roslindale School Center Poplar Street	Beacon Novelty Orchestra Albert Holmes conducting
7.30 P.M.	Wm. Blackstone School Center Blossom St., West End	County Concert Orchestra Theodore L. Bailey conducting
7.30 P.M.	English High School Montgomery Street	Ensemble #2
7.30 P.M.	FELLOWES ATHENAEUM 4 MILMONT ST., ROXBURY	COMMONWEALTH WOMEN'S ORCHESTRA SOLOMON BRASLAVSKY CONDUCTING

** 25¢ Admission Charge

This Schedule Subject To Revision

THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

IN THE YEAR 1649

CHAPTER I

THE KING'S DEPARTURE FROM LONDON

ON THE TWENTY-NINTH OF SEPTEMBER

THE KING WAS CONVEYED TO

WINDSOR

THE TWENTY-NINTH OF SEPTEMBER

THE TWENTY-NINTH OF SEPTEMBER

THE TWENTY-NINTH OF SEPTEMBER

THE TWENTY-NINTH OF SEPTEMBER

JEREMIAH E. BURKE

SCHOOL

GENEVA AVE.

DORCHESTER

Federal Music Project Presents

a

BACH-WAGNER PROGRAM



State Symphony Orchestra

ALEXANDER THIEDE CONDUCTING

Thursday Evening

NOVEMBER.....FIFTH

EIGHT FIFTEEN.....O'CLOCK

ADMISSION 25c

THOMAS E. HARRIS

EDITOR

RECEIVED

NOV 10 1960

LIBRARY OF THE

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

RECEIVED

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
LIBRARY

RECEIVED

LIBRARY

NOV 10 1960

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NOV 10 1960

RECEIVED

"There was standing room only in Faelten Hall for unfortunate late comers, and the audience evinced the liveliest interest in the entire program."

The Christian Science Monitor
Friday, October 23.

May I ask pardon of all those who stood through our entire program last week.

Interest in the Forum meetings far exceeds anything I had dared expect. Comfortable accomodations for all will be provided in the future.

Dean Winslow Hanscom

Dean Winslow Hanscom
Supervisor

*Beginning with the meeting November 5,
when Walter Helfer will be presented,*

ALL FUTURE MEETINGS OF THE
COMPOSERS FORUM-LABORATORY
will be held in

REPERTORY HALL

264 Huntington Avenue

REPORT OF THE
COMMISSIONER OF THE
LAND OFFICE

FOR THE YEAR
1890

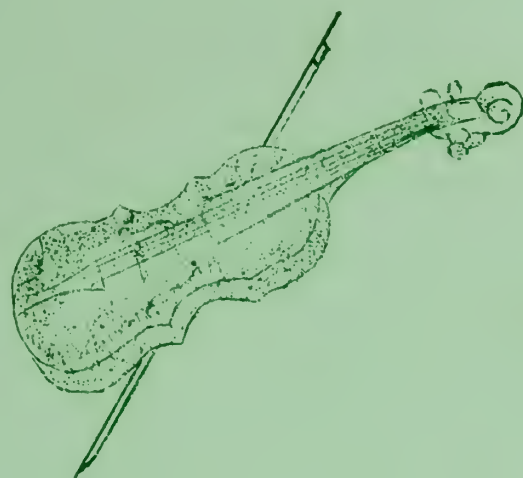
ALBANY, N. Y.,
1891

PRINTED BY
THE COMMISSIONER OF THE
LAND OFFICE

REPERIODICAL

ALBANY, N. Y.,
1891

FEDERAL MUSIC



PRESENTATIONS

WEEK OF NOV. 7, 1936

CITY OF BOSTON PROJECT

WORKS PROGRESS ADMINISTRATION

THE FEDERAL MUSIC PROJECT

DR. NIKOLAI SOKOLOFF
MRS. RUTH HALLER OTTAWAY
WILLIAM HADDON

DIRECTOR
ASSISTANT TO THE DIRECTOR
DIRECTOR FOR THE CITY OF BOSTON

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
Commonwealth Women's Orchestra
State Symphony Orchestra

CONDUCTORS

Solomon Braslavsky
Alexander Thiede
Isaac Van Grove

CHAMBER ORCHESTRA

The Little Symphony

CONDUCTOR

Harry Ellis Dickson

BANDS

Commonwealth Symphonic Band
Boston Concert Band

CONDUCTORS

William A. Barrington-Sargent
Alfonso D'Avino

CHORUSES

Boston Civic Chorus
State Chorus
Madrigal Singers

CONDUCTORS

G. Roberts Lunger
A. Buckingham Simson
William Ellis Weston
Homer P. Whitford

POPULAR ORCHESTRAS

Beacon Novelty Orchestra
County Concert Orchestra
Old Timers' Orchestra
Symphonic-Swing Orchestra

CONDUCTORS

Theodore L. Bailey
Albert S. Holmes
Frank Miller
Al Starita

ENSEMBLES

Forum String Quartet
Forum Trio
State Trio
Ensemble #1
Ensemble #2
Ensemble #3

THEATRE ORCHESTRAS

UNIT

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#6

CONDUCTORS

Albert M. Kanrich
William Dolan
Richard A. Cosby
George Kellie
Chester Mason
Charles Rosen

THEATRE ORCHESTRA

1917-1918

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DO YOU KNOW THAT -

Johannes Brahms, whose name is linked with Bach and Beethoven, composed in every field of music but opera. His "Requiem" will be performed at Jordan Hall November 21 and 22, with a symphony orchestra and choir of 125 singers.

Brahms inherited his musical abilities from his father, who played the double-bass in a Hamburg Theatre.

Though a native of Hamburg, Brahms called Vienna his home, for he resided there from 1863 until his death in 1897.

He was recognized as a truly great musician during his lifetime, and his brilliant career refuted the popular theory that artists are usually unrecognized until after their death. Brahms was offered a position at the Cologne Conservatory, which he declined. He also declined the degree of Doctor of Music from Cambridge University in 1877. Breslau University, however, conferred upon him a Ph.D in 1881. The Prussian Government honored him in 1886 and three years later his native Hamburg gave him special recognition.

The "Requiem" will be performed by the Boston Civic Chorus and the Commonwealth Symphony Orchestra under the direction of Solomon G. Braslavsky. Mr. Braslavsky conducted orchestras in Brahms' adopted city of Vienna for many years.

When the State Symphony Orchestra under the baton of Alexander Thiede presents its concert at Sanders Theatre, Cambridge, November 18, it will feature a transcription of a Bach work by a Federal Music Project Librarian.

Joseph Zizza who spends his days caring for the large library of the State Symphony unit, found time to follow in the footsteps of the great Leopold Stokowski, famous for his Bach transcriptions. Mr. Zizza has arranged Bach's "Tocatta and Fugue in D Minor".

Many transcriptions have been made for string ensembles, but one for an entire symphony orchestra is significant and musically important.

Alfonso D'Avino conductor of the Commonwealth Symphonic Band, which will be heard in a concert at Dorchester Manor, November 10, is one of New England's most personable bandmasters. For many seasons he toured the country with a 400 piece band--the largest organization of its kind in the world. Conductor D'Avino was noted for his immaculate white uniform. Once, when an inquiring press representative sought to ascertain how Mr. D'Avino kept his suit so spotless even under the most trying circumstances, he was amazed to learn that an obliging attendant followed the bandmaster around with a huge powder puff. A little white powder dabbed over a dusty spot made it practically invisible.

Though Mr. D'Avino seldom wears his white uniform now, he is none the less an imposing figure on the podium. At the Dorchester Manor Concert he will conduct his 85 musicians in several famous selections, among them Meyerbeer's splendid Coronation March from "Le Prophet" and the beautiful Largo from Dvorak's "New World Symphony".

A well known Boston conductor and composer will be featured on the next program of the Composers' Forum-Laboratory. He is Joseph F. Wagner, former conductor of the Boston Civic Symphony Orchestra and noted pianist.

Mr. Wagner's early studies were in piano with Felix Fox and in organ with Henry M. Dunham. Later, he was a pupil of Frederick Converse in counterpoint, composition and related subjects, and in 1923 graduated from the New England Conservatory of Music, winning the Endicott prize for composition.

As a composer, Mr. Wagner has won distinction for his works in many forms--music for orchestra, chamber works, choral music, piano and organ pieces.

DORCHESTER MANOR

800
MORTON STREET

ARMISTICE EVE, NOVEMBER 10TH

COMMONWEALTH SYMPHONIC BAND

ALFONSO D'AVINO *Conducting*

POPULAR PROGRAM ADMISSION 25c

SANDERS THEATRE

MEMORIAL HALL
HARVARD UNIVERSITY

WEDNESDAY EVENING, NOV. 18

STATE SYMPHONY ORCHESTRA

ALEXANDER THIEDE

Conductor

KAY RICKERT

Guest Soloist

BACH — MOZART — WAGNER

25c

POPULAR PRICES

55c

SCHOOL OF MUSIC
 1000 UNIVERSITY AVENUE
 ANN ARBOR, MICHIGAN 48106
 ADMISSIONS OFFICE
 POPULAR PROGRAM
 \$25.00

SANDERS THEATRE
 WEDNESDAY EVENING
 8:00 PM
 STATE SYMPHONY ORCHESTRA
 ALEXANDER THREE
 TICKETS \$25.00
 BOXES \$100.00
 \$25.00

SUNDAY, NOVEMBER 8

3.15 P.M.	YMCA City Square, Charlestown	County Concert Orchestra Theodore L. Bailey conducting
6.00 P.M.	St. Cyprian's Church Tremont & Walpole Sts.	Beacon Novelty Orchestra Albert Holmes conducting
6.30 P.M.	STATION WIXAL BROOKLINE AVENUE	MADRIGAL SINGERS HOMER WHITFORD CONDUCTING LITTLE SYMPHONY ORCHESTRA HARRY ELLIS DICKSON CONDUCTING

MONDAY, NOVEMBER 9

2.00 P.M.	U. S. Veterans Hospital Bedford, Mass.	Ensemble #1
2.00 P.M.	Mt. Pleasant Home 301 S. Huntington Ave. (Lecture)	State Trio
7.30 P.M.	YMCA City Square, Charlestown (Lecture)	Ensemble #2
8.00 P.M.	House of the Angel Guardian 7 Perkins St., J. P.	Beacon Novelty Orchestra Albert S. Holmes conducting

TUESDAY, NOVEMBER 10

2.00 P.M.	Cambridge Home for Aged 650 Concord Avenue	Ensemble #1
2.30 P.M.	Deutches Altenheim 2222 Center St., W. Rox.	Beacon Novelty Orchestra Albert S. Holmes conducting
7.00 P.M.	U. S. Naval Hospital Chelsea	Ensemble #2
7.45 P.M.	Williams Municipal Bldg. 400 Shawmut Avenue (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
8.00 P.M.	Josiah S. Kendall School Belmont	State Trio
8.00 P.M.	Boston Seaman's Friend Soc. 287 Hanover Street	Old Timers' Orchestra Frank Miller conducting
8.15 P.M.	** DORCHESTER MANOR 300 MORTON STREET	COMMONWEALTH SYMPHONIC BAND ALFONSO D'AVINO CONDUCTING

** 25¢ Admission Charge

THURSDAY, NOVEMBER 12

7.45 P.M.	Parker Hill Library 1497 Tremont Street (Lecture)	Ensemble #2
7.45 P.M.	Health Unit 22 Whittier Street (Lecture)	County Concert Orchestra Theodore L. Pailey conducting
8.00 P.M.	Boylston Branch Library 433 Centre Street, J. P. (Lecture)	State Trio
8.00 P.M.	Thomas Gardner School Athol & Brentwood Sts.	Symphonic-Swing Orchestra Al Starita conducting
8.00 P.M.	Mattapan Baptist Church Eliot St. & Blue Hill Pkwy.	Beacon Novelty Orchestra Albert S. Holmes conducting

FRIDAY, NOVEMBER 13

7.30 P.M.	English High School Montgomery Street	Old Timers' Orchestra Frank Miller conducting
7.30 P.M.	Roslindale School Center Poplar Street	County Concert Orchestra Theodore L. Pailey conducting
7.30 P.M.	William Blackstone School 25 Blossom Street	Beacon Novelty Orchestra Albert S. Holmes conducting
8.00 P.M.	Fenway School Center Teachers' College Huntington & Longwood Aves. (Lecture)	Ensemble #2

This Schedule Subject To Revision



JORDAN HALL

GAINSBOROUGH ST.

BOSTON

THE FEDERAL MUSIC PROJECT
IS PLEASED TO ANNOUNCE
TWO PERFORMANCES OF -

Brahms'

Requiem

NOVEMBER 20 AND 21

BOSTON CIVIC CHORUS

COMMONWEALTH SYMPHONY ORCHESTRA

SOLOMON BRASLAVSKY

CONDUCTING

25c

55c

CHAMBERLAIN

12 HOURS

THE CHAMBERLAIN
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REPT

NOVEMBER 31

BOSTON CIVIC CHAMBER

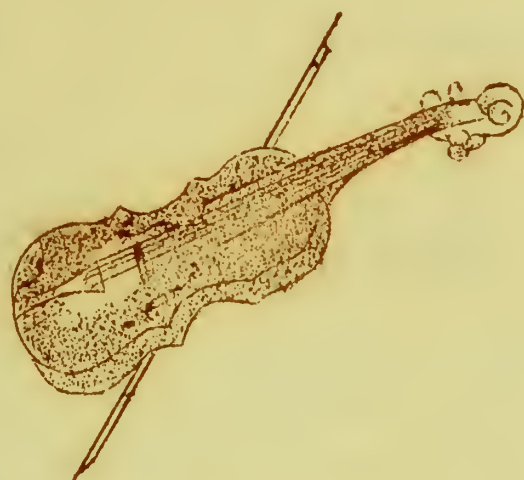
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CONVENTION 1914

22c

22c

FEDERAL MUSIC



PRESENTATIONS

WEEK OF NOV. 14, 1936

CITY OF BOSTON PROJECT
WORKS PROGRESS ADMINISTRATION



COMPOSERS' FORUM-LABORATORY
Special Meeting

TUESDAY EVENING REPERTORY HALL
NOV. 17TH 264 HUNTINGTON AVE.
AT 8:15 BOSTON

MARK DICK EY
will be presented

*The Joseph Wagner Meeting Scheduled
for Thursday, Nov. 19th, is postponed to Dec. 10th*

JORDAN HALL

TWO PERFORMANCES ONLY

FRI. *and* SAT. EVE., NOV. 20 AND 21 AT 8¹⁵

BR AHMS'

REQUIEM

SOLOMON G. BRASLAVSKY

Conducting

CHOIR OF 125 — SOLOISTS — SYMPHONY ORCHESTRA

25c 55c TAX PAID

COMMISSIONER OF THE GENERAL LAND OFFICE

WASHINGTON, D. C.

DEAR MR. [Name]

YOUR LETTER OF [Date]

RECEIVED [Date]

AT [Location]

Yours very truly,

[Signature]

Very truly yours,
[Signature]

DEAR MR. [Name]

YOUR LETTER OF [Date]

RECEIVED [Date]

Yours very truly,

[Signature]

Very truly yours,
[Signature]

THE FEDERAL MUSIC PROJECT

DR. NIKOLAI SOKOLOFF

DIRECTOR

MRS. RUTH HALLER OTTAWAY

ASSISTANT TO THE DIRECTOR

WILLIAM HADDON

DIRECTOR FOR THE CITY OF BOSTON

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Forum Trio
State Trio
Ensemble #1
Ensemble #2
Ensemble #3

THEATRE ORCHESTRAS

UNIT

#1
#2
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#6

CONDUCTORS

Albert M. Kanrich
William Dolan
Richard A. Cosby
George Kellie
Chester Mason
Charles Rosen

DO YOU KNOW THAT —

The initial paid admission concert at the Jeremiah E. Burke School in Dorchester was so successful that Federal Music Project officials announce an extra presentation Thursday evening, November 19. Al Starita, internationally known exponent of modern "swing" music will conduct an ensemble of 22 players and 16 singers in a program of special arrangements.

Solomon G. Braslavsky brings an authoritative interpretation of the Viennese composer's great "Requiem", which he will conduct at Jordan Hall two nights only, November 20 and 21.

Mr. Braslavsky is a long-time resident of Vienna, the city steeped in the Brahmsian tradition. He has studied under many of the famous composer's pupils.

Mr. H. A. Chambers, head of the famous Novello Music Publishing Company of London recently visited Boston and as a friend of A. Buckingham Simson, was able to view first-hand the work of government-sponsored music projects.

While on shipboard to England, Mr. Chambers, greatly impressed, wrote the following in a letter to Mr. Simson:

"On leaving for England I think, perhaps, you may like to have a 'foreigner's' impression of the WPA musical activities as I saw them in Boston.

"I fancy English ideas on the subject are very vague. I, myself, had some sort of feeling that it was a kind of pleasant Sunday afternoon organization; i.e., it was designed to give people with some time on their hands something to do, but without having any important musical or educational effect.

"My experience at Boston has altered all that. Instead of finding a crowd of people having what we should term an informal sing-song, I found a large body of singers and orchestral players tackling (and doing successfully) a major work of the caliber of Franck's 'Beatitudes'.

"The rehearsal on Thursday was evidence enough that your efforts in Boston are not only helping the musician concerned in a practical way, and enabling them to maintain their technical efficiency in singing and playing, but (what is perhaps of even more importance) the effort is making a definite and valuable contribution to the cause of good music in America. Therefore, I hope you will allow me, as a visitor to express full appreciation of the policy which enables such enterprises to be undertaken."

A question often asked by persons interested in our activities is: "Do Federal Music Project musicians regain their standing in the private professional field?"

The answer is: "Emphatically, yes."

All over the country government-sponsored musicians have turned that much talked of "corner" and have found employment in private orchestras and other musical organizations.

Within the past few weeks our own project has sent five musicians into "private industry" or other vocational fields.

A French horn player has received a contract with the Boston Symphony Orchestra; a flutist has joined the St. Louis Symphony; one instrumentalist has put his musical knowledge to a different purpose and has been made sales manager of a Boston band instrument concern. Further opportunity to advance their musical education was presented to two other musicians; one, a bass-viol player was awarded a scholarship at the Curtis Institute in Philadelphia and the other, an oboist, to the Juillard School in New York.

GO NOW KNOW THAT

10.11.1917

SUNDAY, NOVEMBER 15

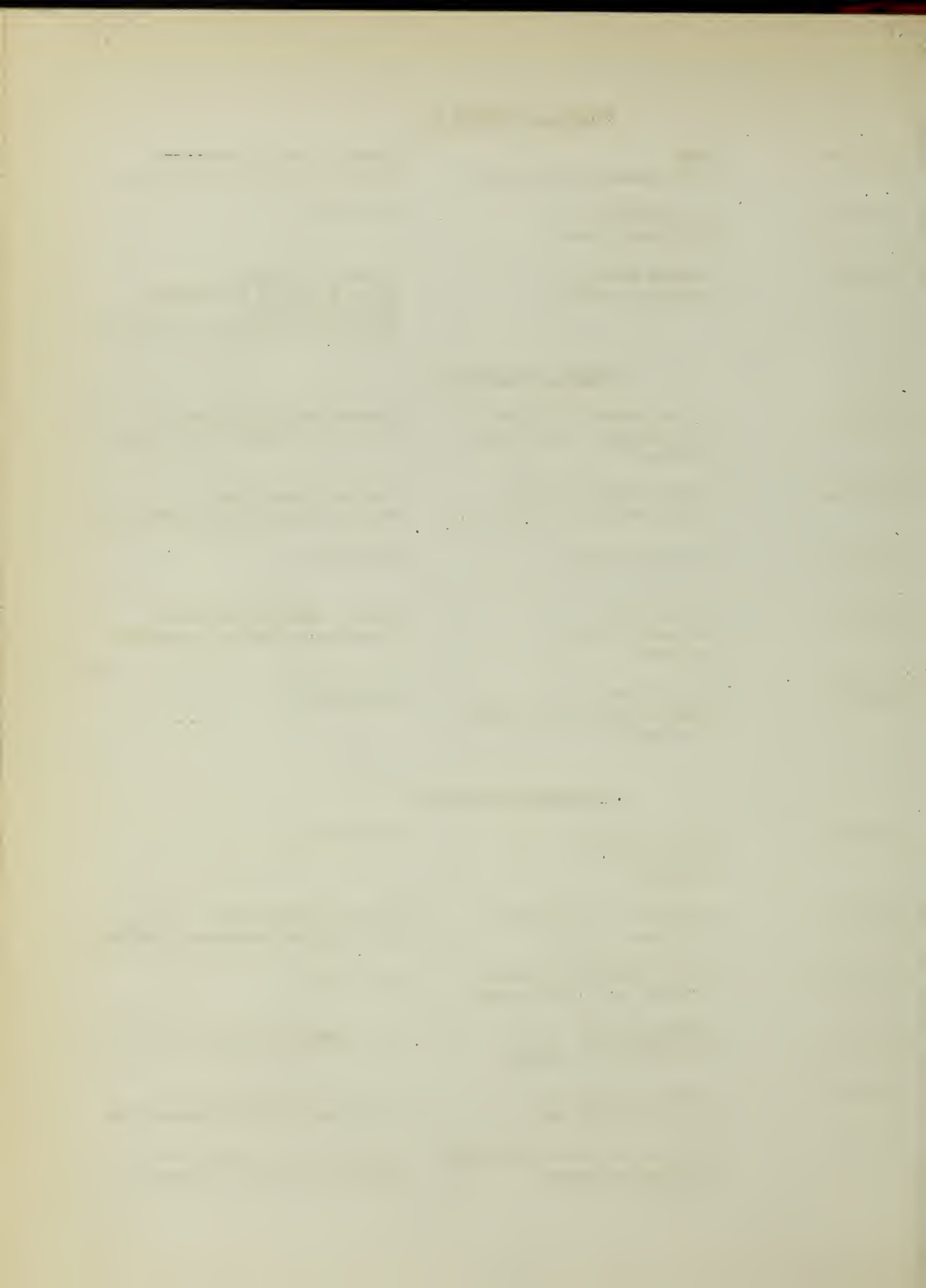
3.15 P.M.	YMCA City Square, Charlestown	Beacon Novelty Orchestra Albert S. Holmes conducting
3.30 P.M.	Morgan Memorial 89 Shawmut Avenue	State Trio
6.30 P.M.	STATION WIXAL BROOKLINE AVENUE	MADRIGAL SINGERS HOMER WHITEFORD CONDUCTING LITTLE SYMPHONY HARRY ELLIS DICKSON CONDUCTING

MONDAY, NOVEMBER 16

3.00 P.M.	St. Catherine's Church Hayes Square, Charlestown (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting
8.00 P.M.	Temple Mishkan Tefila Seaver St., & Elm Hill Ave.	Boston Concert Band Wm. A. Barrington-Sargent cond.
8.00 P.M.	Lewenberg School Mattapan	State Trio
8.30 P.M.	Ushers Club 240 Boston Street (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
8.30 P.M.	K. of C. Hall Everett Street, Hyde Park (Lecture)	Ensemble #2

TUESDAY, NOVEMBER 17

2.00 P.M.	Home for Aged 201 S. Huntington Ave. (Lecture)	Ensemble #1
2.00 P.M.	Cambridge Home for Aged 650 Concord Avenue	Boston Concert Band Wm. Barrington-Sargent conduct.
2.30 P.M.	George Washington School Highland Ave., Winchester	State Trio
7.30 P.M.	REPERTORY HALL 264 HUNTINGTON AVENUE	COMPOSERS' FORUM-LABORATORY
7.30 P.M.	Charlestown Armory Bunker Hill Street	County Concert Orchestra Theodore L. Bailey conducting
7.45 P.M.	Williams Municipal Building 400 Shawmut Avenue (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting



WEDNESDAY, NOVEMBER 18

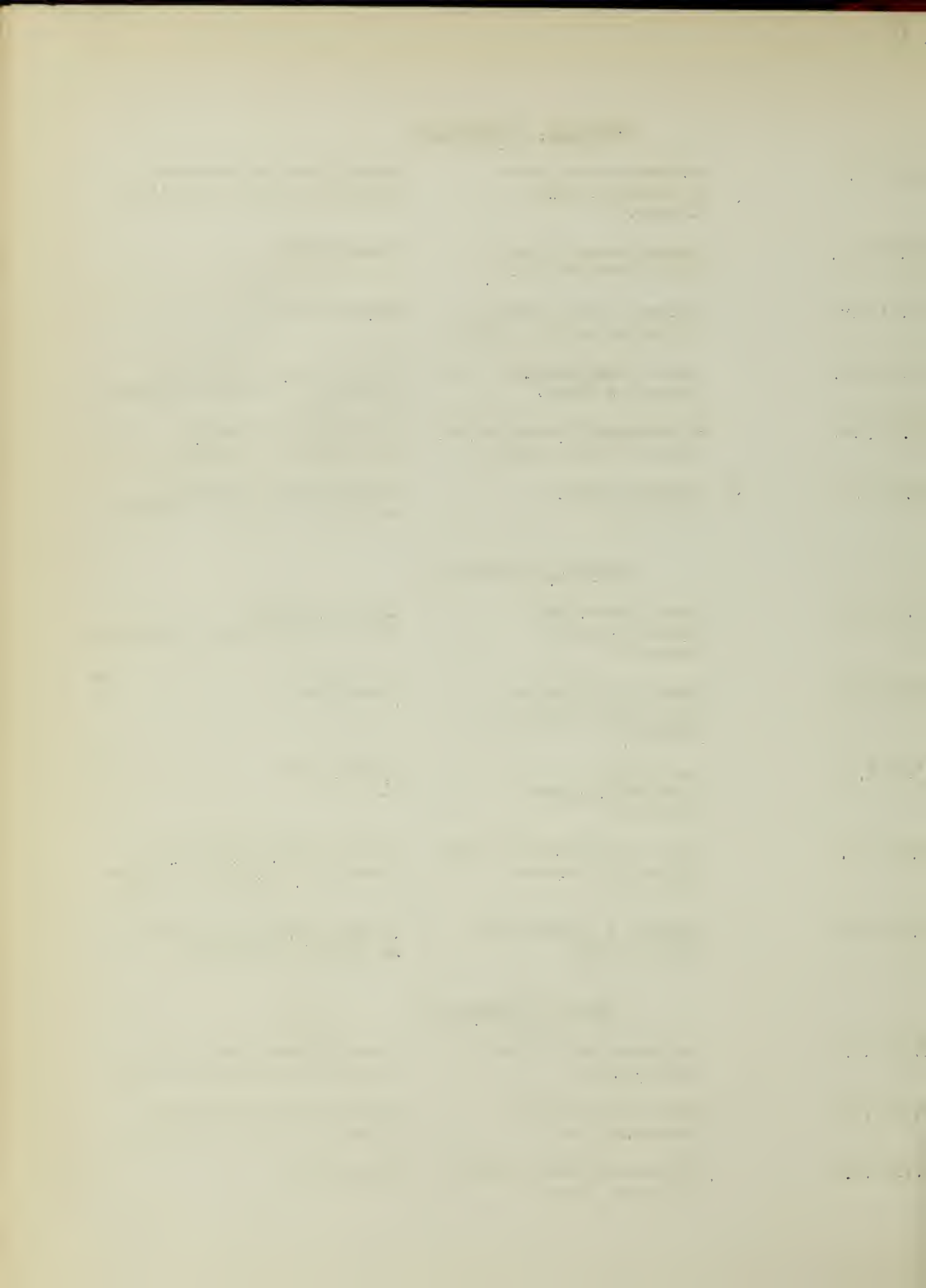
1.30 P.M.	Catherine Moore House 11 Tileston Street (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting
7.30 P.M.	Thomas Gardner School Athol & Brentwood Sts.	Ensemble #2
7.30 P.M.	Abraham Lincoln School 140 Arlington St., Boston	State Trio
7.30 P.M.	English High School Montgomery Street	County Concert Orchestra Theodore L. Bailey conducting
8.00 P.M.	Michaelangelo School Center Charter Street, Boston	Old Timers' Orchestra Frank Miller conducting
8.15 P.M.	** SANDERS THEATRE CAMBRIDGE	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTING

THURSDAY, NOVEMBER 19

7.45 P.M.	Jacob Sleeper Hall Boston University (Lecture)	Little Symphony Harry Ellis Dickson conducting
7.45 P.M.	Parker Hill Library 1497 Tremont Street (Lecture)	State Trio
7.45 P.M.	Health Unit 22 Whittier Street (Lecture)	Ensemble #1
8.00 P.M.	Union Congregational Church 435 Columbus Avenue (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
8.15 P.M.	** JEREMIAH E. BURKE SCHOOL GENEVA AVENUE	SYMPHONIC-SWING ORCHESTRA AL STARITA CONDUCTING

FRIDAY, NOVEMBER 20

7.30 P.M.	Roslindale School Center Poplar Street	County Concert Orchestra Theodore L. Bailey conducting
7.30 P.M.	English High School Montgomery Street	Beacon Novelty Orchestra Albert S. Holmes conducting
7.30 P.M.	William Blackstone School 25 Blossom Street	Ensemble #1



FRIDAY, NOVEMBER 20 CONTINUED

7.45 P.M.	Fenway School Center Huntington & Longwood Ave.	State Trio
8.15 P.M.	** JORDAN HALL GAINSBORO STREET	BRAHMS' REQUIEM BOSTON CIVIC CHORUS COMMONWEALTH SYMPHONY ORCHESTRA SOLOMON G. BRASLAVSKY CONDUCTING

SATURDAY, NOVEMBER 21

8.15 P.M.	** JORDAN HALL GAINSBORO STREET	BRAHMS' REQUIEM BOSTON CIVIC CHORUS COMMONWEALTH SYMPHONY ORCHESTRA SOLOMON G. BRASLAVSKY CONDUCTING
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** Admission Charge

This Schedule Subject To Revision

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church-yard, near the North-Door of St. Dunstons Church, in the City of London.

SANDERS THEATRE

MEMORIAL HALL
HARVARD UNIVERSITY

WEDNESDAY EVE., NOV. 18 AT 8¹⁵

STATE SYMPHONY ORCHESTRA

ALEXANDER THIEDE

Conductor

KAY RICKERT

Guest Soloist

BACH ~ MOZART ~ WAGNER

25c

POPULAR PRICES

40c

EXTRA !

JEREMIAH E. BURKE SCHOOL
GENEVA AVE. DORCHESTER

THURSDAY EVE.
NOV. 19TH AT 8:15

SYMPHONIC-SWING ENSEMBLE

★ AL STARITA ★

Conducting

22 PLAYERS

16 SINGERS

ADMISSION 25c

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THE FEDERAL MUSIC PROJECT
IS PLEASED TO ANNOUNCE
TWO PERFORMANCES OF

Brahms'
Requiem
by the

BOSTON CIVIC CHORUS
COMMONWEALTH SYMPHONY ORCHESTRA
SOLOMON BRASLAVSKY-CONDUCTING
FRI. AND SAT. EVES.

NOVEMBER 20-21
8:15 P.M.

JORDAN HALL
GAINSBOROUGH ST. BOSTON

25c - 55c

WORKS PROGRESS ADMINISTRATION

Week of Nov. 21

W. P. A. to Cut Stage, Art and Music Projects

Nov 24/1936 Fri.
About 20% of Personnel Will Be Dropped Within Few Weeks, Cahill Reveals

Writers Also To Be Hit

Leaders Here Protest to Capital, Fear Picketing

Four of the Works Progress Administration's most controversial ventures—the Federal Theater, Writers, Music and Art Projects—are to be reduced in size within two or three weeks, it was learned Sunday. About 20 per cent of the personnel is expected to be laid off in the nationwide pruning of the W. P. A. rolls.

Holger Cahill, national director of the art project, definitely confirmed the rumored cut in an address before a mass meeting of art project workers last night in Daly's Theater, 22 West Sixty-third Street. In response to a specific question regarding the possibility of lay-offs on the white-collar art projects, Mr. Cahill said:

"That announcement cannot come from me. It must come from Colonel Somervell (Colonel Brehon B. Somervell, W. P. A. Administrator in New York City) and it would be inappropriate for me to say anything about it before Colonel Somervell. Of course, cuts are coming. There is no question about it."

Mr. Cahill said that this time the arts projects were not to be exempt from the general cuts ordered for the W. P. A., as they were in the cut last March. Already the Federal Theater has started a reorganization which

may ultimately result in layoffs for between five hundred and a thousand persons.

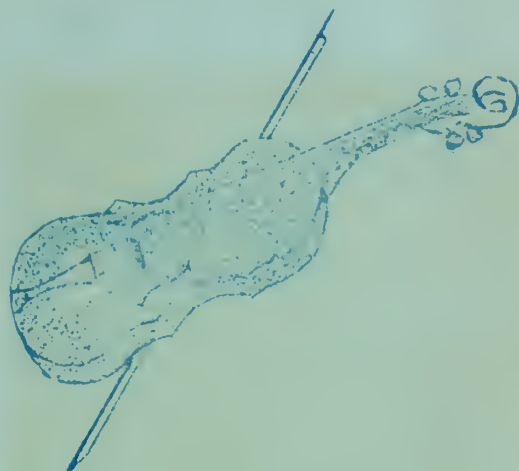
Mr. Cahill said that he had vigorously fought the cuts in Washington and it was understood that the other national directors had done likewise. A few minutes after announcing the cuts, Mr. Cahill and Mrs. Audrey McMahon, assistant to Mr. Cahill, contributed to the expense of a telegram to President Roosevelt protesting the cuts and urging a permanent art project.

Although Mr. Cahill did not mention it directly, the national directors are known to fear sharp repercussions from the project workers and, for the most part, are sympathetic. Already picketing of several project headquarters has been started by unions within the W. P. A.

Evidence that the national directors refused to have any part in the cuts was also seen in Mr. Cahill's assertion that since W. P. A. directors would announce the cuts. Business control of the four projects in New York City was recently transferred to Colonel Somervell's office and it is from there that the cuts will be ordered. A large number of the pink dismissal slips will probably be handed to those in the non-relief quota. The number of workers now on the projects in New York City is in excess of 13,000.

Considerable furor was also caused at the artists' night's meeting by the action of the W. P. A. art project in withdrawing sponsorship of a series of Sunday night forums on the plight of artists, of which Sunday's was the first. The art project originally publicized the meeting as a W. P. A. idea, but eventually the Artists' Union assumed the responsibility. The meeting was one of the few union meetings openly held on government property in the presence of officials. Daly's is now housing the experimental theater unit of the Federal theater.

FEDERAL MUSIC



PRESENTATIONS

WEEK OF NOV. 21, 1936

CITY OF BOSTON PROJECT

WORKS PROGRESS ADMINISTRATION

2nd MUSIC 1936 WPA CONCERT

The Federal Music Project presented a concert devoted to the music of Brahms at Jordan Hall last night. The program included the Tragic Overture, Opus 81, and "A German Requiem." Chorus and orchestra were directed by Solomon Braslavsky. The soloists were Norma Erdman, soprano, and Harry Newcombe, baritone.

Judging by the performance of the Tragic Overture the Commonwealth Symphony Orchestra is not in as good form as it has been in the past. Subtlety in any form seems to have been given up, and, while the intonation of the various sections is fairly true, the players do not seem to attain the rhythmical precision which they have on past occasions. That Mr. Braslavsky is rather stingy with cues may be one explanation of this shortcoming.

The difficulties of performing of the Brahms Requiem are too well known to need emphasis; an ideal performance of the work is exceedingly rare, even in these days of virtuoso executants. With this fact in mind, one may say that last night's presentation of it was no worse than one might have anticipated. The chorus, indeed, was at first a pleasant surprise. The balance of parts was good, the intonation correct, and the volume of tone produced all that anyone might desire. This latter quality, unfortunately, became a handicap before the concert was over. The exuberance of so large a body of singers is not easily restrained, and when, vying with the orchestra, they piled fortissimo upon fortissimo, the resulting tumult was excessively painful to the ear. One is forced to conclude that a smaller chorus is advisable, even for such a gigantic work as the Brahms Requiem, if it is to be heard in as small and resonant an auditorium as Jordan Hall.

The solo parts of the Requiem are difficult, especially as regards their adjustment with the whole ensemble. Consequently, Mr. Newcombe's wavering rhythm was by no means reassuring last night. One expected a catastrophe at any moment. Mr. Braslavsky, with as much ingenuity as presence of mind, succeeded in keeping the structure together. Miss Erdman has a powerful and agreeable voice, not always on pitch, it is true, but admirably suited to the work. The Brahms Requiem is decidedly a work worth hearing, and if last night's performance was not on a consistently high level it did not, on the other hand, distort the composer's intentions to any great extent. The concert will be repeated tonight.

—P. C. A.

THE FEDERAL MUSIC PROJECT

DR. NIKOLAI SOKOLOFF
MRS. RUTH HALLER OTTAWAY
WILLIAM HADDON

DIRECTOR
ASSISTANT DIRECTOR
DIRECTOR FOR THE CITY OF BOSTON

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
Commonwealth Women's Orchestra
State Symphony Orchestra

CONDUCTORS

Solomon Braslavsky
Alexander Thiede
Isaac Van Grove

CHAMBER ORCHESTRA

The Little Symphony

CONDUCTOR

Harry Ellis Dickson

BANDS

Commonwealth Symphonic Band
Boston Concert Band

CONDUCTORS

Alfonso D'Avino
Wm. A. Barrington-Sargent

THEATRE ORCHESTRAS

UNIT

CONDUCTORS

#1	Albert M. Kanrich
#2	William Dolan
#3	Richard A. Cosby
#4	George Kellie
#5	Chester Mason

CHORUSES

Boston Civic Chorus
State Chorus
Madrigal Singers

CONDUCTORS

G. Roberts Linger
A. Buckingham Simson
William Ellis Weston
Homer P. Whitford

POPULAR ORCHESTRAS

Beacon Novelty Orchestra
County Concert Orchestra
Old Timers' Orchestra
Symphonic-Swing Orchestra
Yiddish Concert Orchestra

CONDUCTORS

Theodore L. Bailey
Albert S. Holmes
Frank Miller
Charles Rosen
Al Starita

ENSEMBLES

Forum String Quartet
Forum Trio
State Trio
Ensemble #1
Ensemble #2
Ensemble #3

THE FEDERAL BUREAU OF INVESTIGATION

UNITED STATES DEPARTMENT OF JUSTICE
WASHINGTON, D. C. 20535

REPORT OF SPECIAL AGENT IN CHARGE
TO DIRECTOR, FBI

MEMORANDUM FOR THE DIRECTOR

RE: [Illegible]

SUBJECT: [Illegible]

DATE: [Illegible]

BY: [Illegible]

FILE NO. [Illegible]

CLASSIFICATION [Illegible]

REMARKS: [Illegible]

ADMINISTRATIVE: [Illegible]

DO YOU KNOW THAT -

According to our statistical department, the Federal Music Project of Boston presented 610 concerts and played to more than 400,000 people in a four-months period, from July 1 to November 1.

From August to October, our units performed 129 compositions, featuring the works of 54 composers.

The next Composers' Forum-Laboratory meeting will be held at Repertory Hall, Thursday evening, December 3 and will introduce Robert W. Manton, as the composer for the evening.

Mr. Manton is a native Bostonian, born in Dorchester in 1894. He studied at Harvard and numbers among his instructors, W. C. Heilman, Archibald T. Davison, E. B. Hill and Edward Ballantine.

During the War, Mr. Manton served in the United States Marine Corps. In Paris, he furthered his studies under the famous Vincent d'Indy.

In 1923, Mr. Manton was appointed head of the Music department at the University of New Hampshire and is now associate professor of music at that college.

Few of the large audience that attended a recent composers' Forum meeting realized that a genuine Stradivarius cello was used by Ralph Smalley of the Forum String Quartet. Mr. Walter Helfer, featured composer brought the fact to his listeners.

The rare instrument, said to be 200 years old and valued at \$10,000 was lent to Mr. Smalley by a well-known dealer.

The two soloists who will be heard in the Federal Music Project's presentation of Brahms' "Requiem" are familiar to almost all Boston music lovers.

Harry Newcombe is one of New England's most popular concert and oratorio singers and Norma Jean Erdmann, talented young soprano gained many more friends through her splendid work in the Federal Music Project's operatic productions, notably "Madame Butterfly".

Mr. Newcombe has appeared twice with the Boston Symphony Orchestra, and also with the Handel and Haydn Society at Symphony Hall. He has augmented his oratorio work with several operatic roles and has appeared in "Carmen", "Faust", "Cavalleria Rusticana" and "Robin Hood".

Members of the Boston Civic Chorus will provide the important choral background for the "Requiem". This chorus, in point of service, is one of the oldest government-sponsored music units in Massachusetts. It was organized in July, 1934.

The trend toward absorbing musicians in private industry is again noted in the fact that another Federal Music Project musician has left us for a post in a first-rank symphony orchestra.

Philip Palmer, familiar to followers of the State Symphony Orchestra as first French Horn player has been appointed to the same position in the National Symphony Orchestra of Washington, D. C., under the direction of the well-known Hans Kindler.

Mr. Palmer, who is 27 years old, has been a member of the State Symphony Orchestra since its formation as a government-sponsored group two years ago.

SUNDAY, NOVEMBER 22

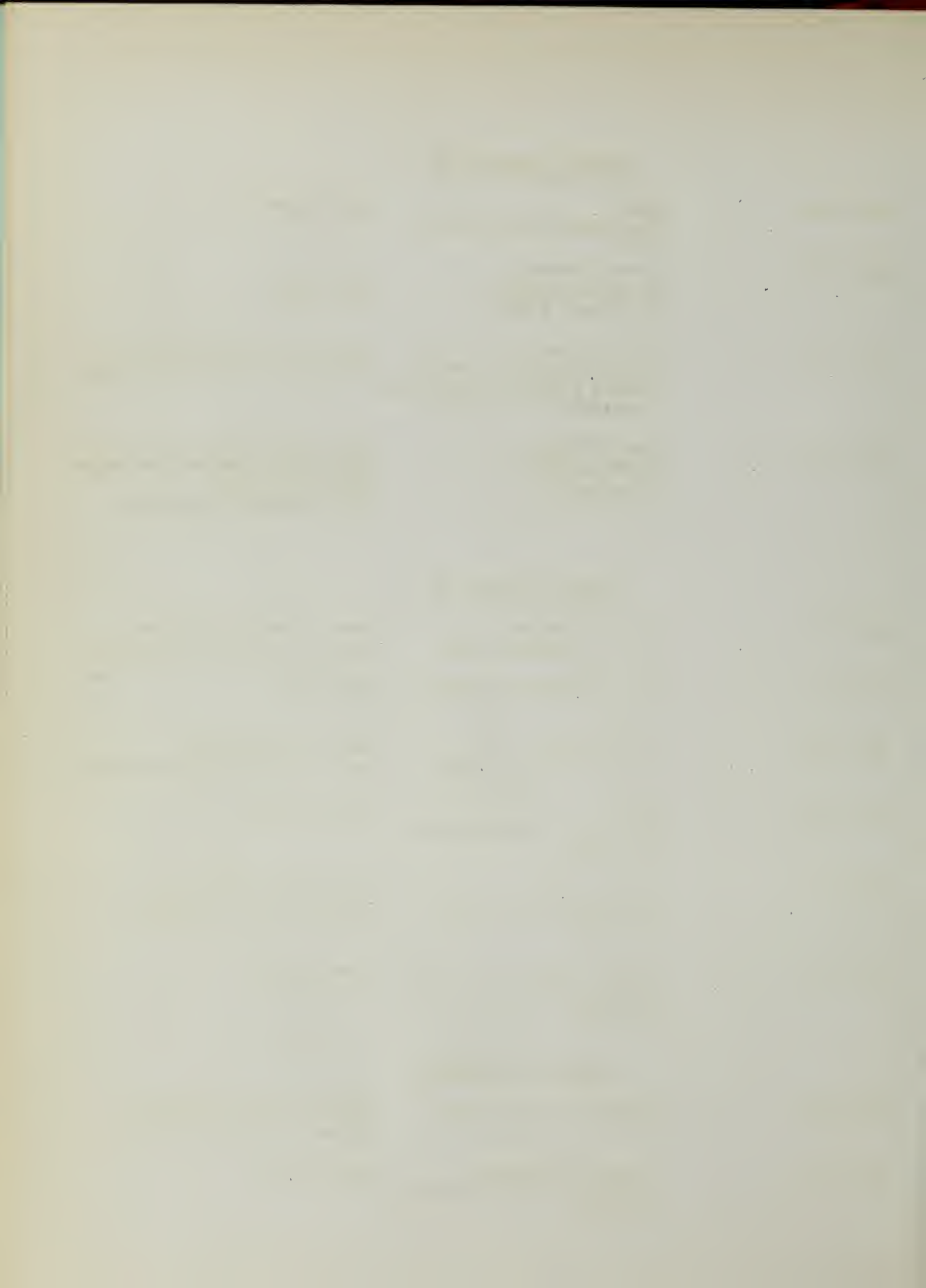
3.15 P.M.	YMCA City Square, Charlestown	Ensemble #1
3.30 P.M.	Morgan Memorial 89 Shawmut Avenue (Broadcast WHDH)	State Trio
6.00 P.M.	Parish House St. Cyprians Epis. Church Tremont & Walpole Sts., Bos. (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
6.30 P.M.	STATION WIXAL BROOKLINE AVENUE (BROADCAST)	LITTLE SYMPHONY HARRY ELLIS DICKSON CONDUCTING MADRIGAL SINGERS HOMER WHITFORD CONDUCTING

MONDAY, NOVEMBER 23

2.00 P.M.	Mt. Pleasant Home 301 S. Huntington Ave.	Beacon Novelty Orchestra Albert S. Holmes conducting
2.00 P.M.	U. S. Veterans' Hospital Bedford	State Trio
3.30 P.M.	Madison Park Warwick St., South End	Boston Concert Band Wm. Harrington-Sargent cond.
8.00 P.M.	YMCA City Square, Charlestown (Lecture)	Ensemble #1
8.15 P.M.	K. of C. Hall Pleasant Street, Dor. (Lecture)	Old Timers' Orchestra Frank Miller conducting
8.30 P.M.	Health Unit 133 Dorchester St., S. B. (Lecture)	Ensemble #1

TUESDAY, NOVEMBER 24

2.00 P.M.	Cambridge Home for Aged 650 Concord Avenue	Beacon Novelty Orchestra Albert S. Holmes conducting
8.30 P.M.	Temple B'Nai Moshe Wallingford & Chestnut Ave. Brighton	Ensemble #2



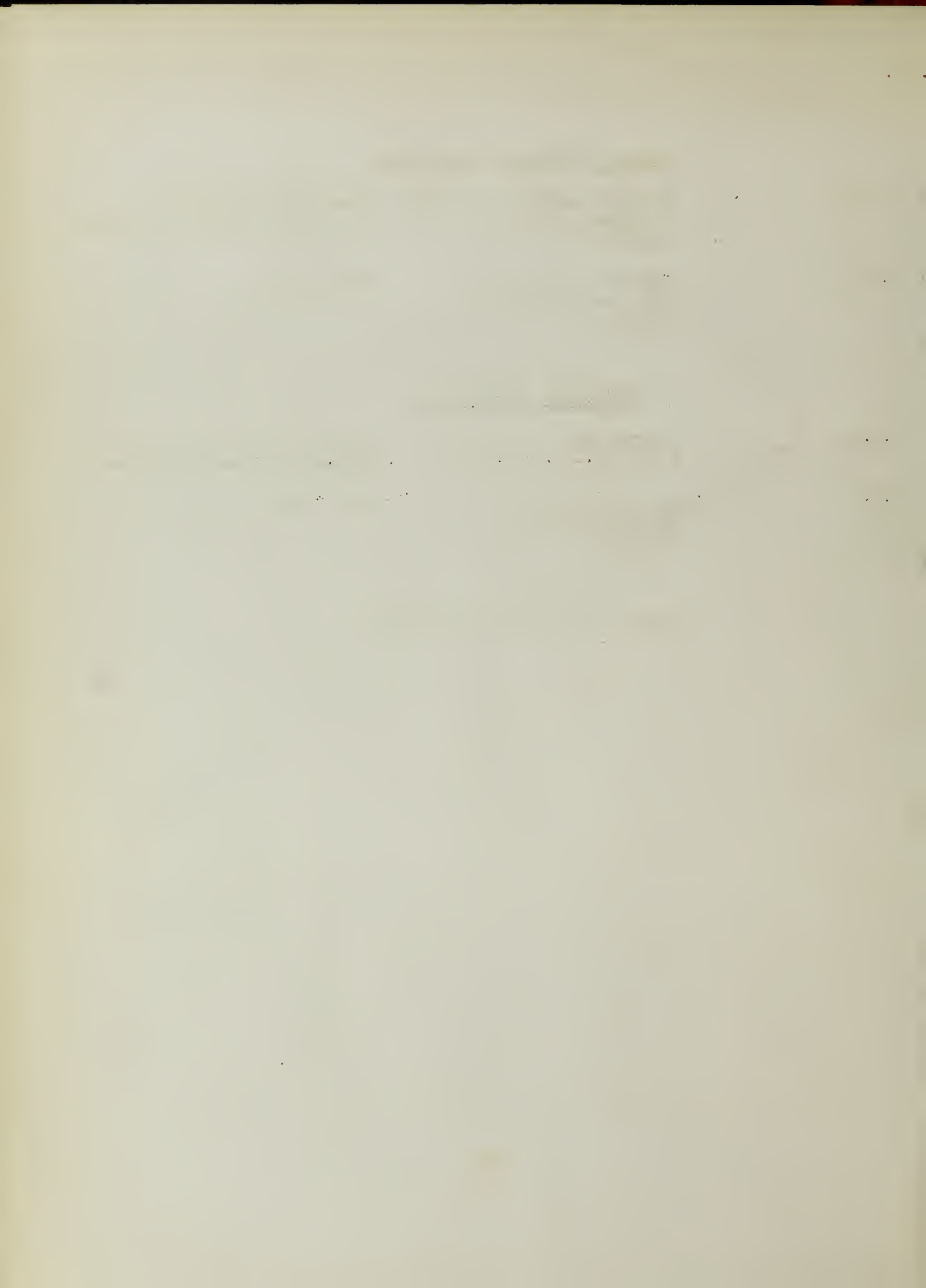
TUESDAY, NOVEMBER 24 CONTINUED

7.45 P.M.	Williams Municipal Building 400 Shawmut Avenue (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
7.45 P.M.	Parker Hill Library 1497 Tremont Street (Lecture)	State Trio

WEDNESDAY, NOVEMBER 25

7.30 P.M.	Fidelia Hall 7 Rockland St., W. Rox.	Beacon Novelty Orchestra Albert S. Holmes conducting
8.00 P.M.	Municipal Building 122 Tyler Street (Lecture)	State Trio

This Schedule Subject To Revision



FEDERAL MUSIC

PRESENTATIONS

THANKSGIVING EDITION



CITY OF BOSTON PROJECT

WORKS PROGRESS ADMINISTRATION

Week of Nov. 28, 1936

STATION 103037

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THE FEDERAL MUSIC PROJECT

DR. NIKOLAI SOKOLOFF
MRS. RUTH HALLER OTTAWAY
WILLIAM HADDON

DIRECTOR
ASSISTANT DIRECTOR
DIRECTOR FOR THE CITY OF BOSTON

Sponsored by the Works Progress Administration

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Commonwealth Symphony Orchestra
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THEATRE ORCHESTRAS

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George Kellie
Chester Mason

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State Chorus
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Old Timers' Orchestra
Symphonic-Swing Orchestra
Yiddish Concert Orchestra

CONDUCTORS

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Albert S. Holmes
Frank Miller
Charles Rosen
Al Starita

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Forum String Quartet
Forum Trio
State Trio
Ensemble #1
Ensemble #2
Ensemble #3

THE JOURNAL OF THE

AMERICAN

PHYSICAL THERAPIST

VOLUME 10

NUMBER 1

1968

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AMERICAN PHYSICAL THERAPIST

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1968

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DO YOU KNOW THAT -

One of the Federal Music Project units whose fame has spread to the farthest corners of the earth is the Madrigal Singers. This group of eight men and women under the direction of Homer P. Whitford are better known on the other side of the world than in their own city because they broadcast from the short-wave station WLXAL.

Typical of the "fan mail" received by the Madrigal Singers is a note from Christ Church, New Zealand, "way down under".

"Here's a cheerio from New Zealand", the letter reads and goes on to sing the praises of the American singers in their federal-sponsored group. Another letter written in Hebrew was received from ancient Jerusalem. Foreign reception was good in the Holy City and the Jerusalem music lovers were particularly pleased with the type of program offered by the group. Distant parts of the United States, including Texas, Los Angeles and San Francisco, California have also tuned in on this Boston broadcast.

Boston's best known music stores are co-operating with the Federal Music Project in dispensing information and literature about future activities. On the counter where you buy your sheet music, you will find a tray labeled "Federal Music Information". You are invited to help yourself to the literature which includes programs, bulletins and announcements.

Professor Leo Rich Lewis of Tufts College and Joseph Wagner, well-known Boston musician and composer are coming attractions at the popular Composers' Forum Laboratory meetings. Professor Lewis will be featured at the December 17 meeting.

One of Boston's most talented young pianists will play Mozart's "Concerto in F" at the coming State Symphony Orchestra concert at Sanders Theatre, Cambridge, December 3. She is Miss Ruth Culbertson, who graduated from the New England Conservatory of Music and was awarded the coveted Mason & Hamlin prize. Miss Culbertson made her debut in a recital under the auspices of the Naumberg Foundation at the Town Hall, New York in 1931. She studied for two years under Artur Schnabel in Berlin. Miss Culbertson is popular in Boston where she has appeared as soloist at the Symphony Hall "Pops" concerts on several occasions.

The performance of the Mozart Concert in F is, as far as can be ascertained, the first to be heard in Boston or its vicinity. This beautiful work is one of the famous composer's lesser known compositions.

Another treat in store for the Sanders Theatre audience, December 3, is the world premiere of Frederick S. Converse's "Symphony No. 3 in F Major". Alexander Thiede will conduct the 90 musicians of the State Symphony Orchestra in this work. Mr. Converse is ranked among the foremost modern American composers. He is a Bostonian and a familiar figure in the musical life of the city. Mr. Converse's "Flivver Ten Million" is considered one of the most important contributions to Americana.

DO YOU KNOW THAT

the average man
spends more time
looking at the
ground than at the
sky?

the average man
spends more time
looking at the
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sky?

THE FEDERAL MUSIC PROJECT TAKES PLEASURE
IN ANNOUNCING THE FIRST PERFORMANCE OF

FREDERICK S. CONVERSE'S

SYMPHONY NO. 3 *in F* MAJOR

by the

**STATE SYMPHONY
ORCHESTRA**

ALEXANDER THIEDE CONDUCTING

SANDERS THEATRE

MEMORIAL HALL

HARVARD UNIVERSITY



RUTH CULBERTSON GUEST PIANIST

THURSDAY EVE. DEC. 3^d
at 8:15 P.M.

25c ADMISSION PRICES 40c

THE UNIVERSITY OF CHICAGO
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SUNDAY, NOVEMBER 29

3.15 P.M.	YMCA City Square, Charlestown	Ensemble #2
3.30 P.M.	Morgan Memorial 89 Shawmut Avenue (Broadcast)	State Trio
6.30 P.M.	STATION WIXAL BROOKLINE AVENUE (BROADCAST)	LITTLE SYMPHONY HARRY ELLIS DICKSON CONDUCTING MADRIGAL SINGERS HOMER WHITFORD CONDUCTING

TUESDAY, DECEMBER 1

2.00 P.M.	Home for Aged Women 201 S. Huntington Ave. (Lecture)	State Trio
7.45 P.M.	Williams Municipal Building 400 Shawmut Avenue (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting

WEDNESDAY, DECEMBER 2

7.30 P.M.	Dor. Evening High School Codman Square (Lecture)	State Trio
7.30 P.M.	English High School Center Montgomery Street	Beacon Novelty Orchestra Albert S. Holmes conducting
7.45 P.M.	Social Club of the Church of Disciples Jersey & Peterboro Streets	Boston Civic Chorus G. Roberts Lunger conducting
8.00 P.M.	Michaelangelo School Center Charter Street	Boston Concert Band Wm. Barrington-Sargent cond.

THURSDAY, DECEMBER 3

7.30 P.M.	Repertory Hall 264 Huntington Avenue	Composers' Forum-Laboratory Featuring Robert W. Manton
8.00 P.M.	Union Congregational Church 485 Columbus Avenue (Lecture)	Peacon Novelty Orchestra Albert S. Holmes conducting
8.00 P.M.	Health Unit 22 Whittier Street (Lecture)	Ensemble #1
8.00 P.M.	Boylston Branch Library 433 Center St., J. P. (Lecture)	State Trio

THURSDAY, DECEMBER 3 CONTINUED

8.00 P.M.	American Legion Bungalow Bayswater St., E. Boston (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
8.15 P.M.	** SANDERS THEATRE HARVARD UNIVERSITY, CAMBRIDGE	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTING

FRIDAY, DECEMBER 4

7.30 P.M.	Roslindale School Center Poplar St., Roslindale	Boston Concert Band Wm. Barrington-Sargent cond.
7.30 P.M.	English High School Montgomery Street	Beacon Novelty Orchestra Albert S. Holmes conducting
7.30 P.M.	Everett School Northampton Street	County Concert Orchestra Theodore L. Bailey conducting
7.30 P.M.	William Blackstone School 25 Blossom Street	Ensemble #2
8.00 P.M.	Eden Street Building 10 Eden St., Charlestown	Ensemble #1

** Admission Charge

This Schedule Subject To Revision

MUSIC

Dec 4, 1936

SANDERS THEATRE

State Symphony Orchestra

The program by the W. P. A.-sponsored State Symphony Orchestra last night was distinguished by a new Symphony in F major by Frederick S. Converse, dean of the New England Conservatory. The work was performed for the first time. Alexander Thiede conducted.

Geniality and warmth have ever been salient characteristics of Mr. Converse's musical personality, and they are undiminished in the new Symphony. He has a romantic turn of mind and has not sought to dim the sentimental quality of his writing with modern clichés. This is most reassuring in a period when sentiment and expression are given the short shrift by young lions of the art.

Here Mr. Converse looks with a twinkling eye in the direction of popular tunes. In the first and last of the Symphony's three movements, he has made exceptionally clever use of such material. In a word, a romantic speaks of the present in his own well-poised manner. The slow movement in minor mode is alternately lyrical and melancholy.

Needless to say Mr. Converse has again scored for large orchestra with expert hand. One would like to hear the Symphony performed by a virtuoso orchestra, for it seemed that in spite of Mr. Thiede's vigilant conducting the composer's intentions were not fully realized. Mr. Converse, according to the program, sketched the work at his Lake Sunapee home and finished it in 1934. He discussed the beginning of it with his colleague at the New England Conservatory, George S. Merriam. There was considerable applause last night for Mr. Converse, who was present.

The concert began with the first Boston performance of Avery's Overture on "The Taming of the Shrew," and continued with what is said to have been the first local hearing of an unfamiliar Piano Concerto in F (K 459) by Mozart. The Concerto was a product of 1784. Save for the boldly written slow movement, it shows Mozart creating not from his heart and mind, but from the symmetrical formal patterns which were common currency in his day. The solo part was delightfully played by Ruth Culbertson.

The remaining number on an overlong list was Borsini's almost forgotten but brilliant suite for strings, "Intermezzo Goldoni." music which needs to be played by a first rank orchestra to make effect.

A New Converse Symphony
A symphony orchestra, organized under the auspices of the Federal Music Project and led by Alexander Thiede, gave a concert at Sanders Theatre, Cambridge, last evening. Ruth Culbertson played the solo part in the Mozart F major Piano Concerto. Avery's brilliant "Taming of the Shrew" had its first Boston hearing, and Frederick Converse's Symphony No. 3 in F major had its first performance anywhere. The audience was larger than it has been on other occasions when similar groups played at Sanders.

Mr. Converse's music runs in his usual idiom. He has a full knowledge of orchestral means. He is shrewd in the ways of instruments. His mastery of form is comprehensive. All three movements of his symphony are well worked out, are launched with suaveness and sureness. The new symphony is pleasant to listen to and easy to comprehend at a first hearing. All this is not to imply, however, that it may be anything like a permanent or great contribution to musical literature. One would think not, after a first hearing, which, incidentally, was an inquiring and resourceful reading by Mr. Thiede and the orchestra. But if not a great work, it is a composition well deserving as fine a performance as it had last night.

Miss Culbertson should have at least a word for the bright, clear quality of her tone, for her sureness and deftness of technique, for her vivid interpretation of Mozartean lyricism, for her alertness to the musical import of the entire concerto. Her playing shows a growing depth and clarity. *Dec 4, 1936 C. S. B. monit*

Robert W. Manton's Music

Heard at Composers' Forum

Compositions by Robert W. Manton, professor of music at the University of New Hampshire, were presented last evening at Repertory Hall in the regular meeting of the Composers' Forum-Laboratory under the auspices of WPA. In addition to soloists from the local Federal Music Project, including Justin Sandridge, pianist, Eleanor Steber, soprano, and Alessandro Niccoli, violinist, the performers include a section of the University of New Hampshire Glee Club. The program consisted of New Hampshire Idylls, for piano; two songs for soprano; two choruses for mixed voices; "North of Boston," for piano; "Pieces of Eight," for men's voices; two short pieces for piano, and Air and Dance for violin and piano. *Dec 4, 1936 Phan*

The Composers Forum-Laboratory

Robert W. Manton and a program of his works were presented in Repertory Hall last night by the Composers Forum-Laboratory, a federal music project. Mr. Manton selected for performance a group for pianoforte titled "New Hampshire Idylls," another which he called "North of Boston" and a third which comprised "Midsummer Clouds" and "Deep Forest." Justine B. Sandridge was the pianist. Three songs for soprano were sung by Eleanor Steber, accompanied by the composer, and the Madrigal Singers, an octet of mixed voices, gave "How Sweet the Silent Backward Tracings" and "In the Bleak December." Homer Whitford conducted. Men from the University of New Hampshire Glee Club sang Mr. Manton's "Pieces of Eight" and, by request, the "Ave Maria" by Praetorius. The program closed with an "Air and Dance" for violin and pianoforte, played by Messrs. Alessandro Niccoli and Justine B. Sandridge. *Dec 4, 1936 mon*

Mr. Manton studied with Heilmann, Davison, Hill and Ballantine at Harvard and with Vincent D'Indy in Paris. During the World War he served in France. In 1923 he was appointed head of the music department in the University of New Hampshire, where he is now an associate professor. His works are melodious and very easy listening. Mr. Manton has evidently been greatly influenced by MacDowell—so much so that a number of his piano pieces fall dangerously near the line of unconscious borrowing of thematic material and treatment. Of the works presented, one listener found the choruses for mixed voices the most interesting as well as the most original, although they also were very easy to follow despite a slightly more complicated harmonic scheme.

The visitors from New Hampshire revealed a pleasant quality of tone and very evident feeling for the import of the music they essayed. It was in all one of the more interesting of the recent programs offered by this group, although greater variety in mood would no doubt have been welcomed by the audience, which nevertheless gave Mr. Manton a cordial reception. *G. M. S.*

The Composers' Forum-Laboratory
Repertory Hall

264 Huntington Ave

Thursday Eve., Dec. 3^d at 8:15

Presenting the Works of

ROBERT W. MAXTON

NO TICKETS OR ADMISSION CHARGE

Dorchester Manor

MORTON ST.

DORCHESTER

COMMONWEALTH

SYMPHONIC BAND o

ALFONSO D'AVINO CONDUCTING

Tuesday, Dec. 8th at 8:15 P.M.

ADMISSION.....25c

Dec 4 1936 MUSIC

STATE SYMPHONY ORCHESTRA

A symphony concert was given last night under the Federal Music-Cambridge. Alexander Thiede conducted the State Symphony Orchestra. Ruth Culbertson, pianist, was the soloist. The program was as follows:

Overture, "The Taming of the Shrew" Stanley R. Avery
Piano Concerto in F major K. 459 Mozart
Intermezzi Goldoniani M. Enrico Bossi
Symphony No. 3 in F major Frederick Converse

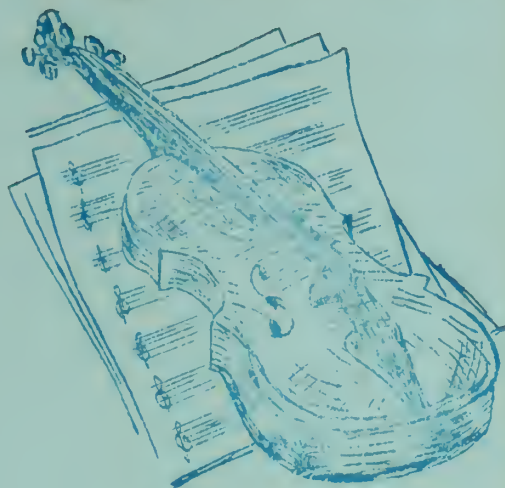
There were two points of considerable interest in the unusual program that the Federal music project offered last night in Cambridge. The more important was the first performance anywhere of Frederick S. Converse's Third Symphony, the other a performance of a Mozart concerto that is not often heard. In the latter case Miss Culbertson was an efficient soloist, playing with neatness and grace. Unfortunately the orchestra has fallen off considerably since the days when it played under Mr. Hoffmann. Therefore, in spite of the virtues of the soloist, the performance was not especially rewarding.

It did not much matter what Mr. Thiede did, by way of interpretation, with Mr. Avery's "Shakespearean" overture, a noisy, blatant piece and so performed. Bossi's suite for strings could, however, be enchanced by a good performance, though the music is thin enough. Last night the strings of the orchestra lacked both precision and sonority. Moreover one of these works should have been omitted, since the concert was far too long.

Mr. Converse in his symphonic writing always says what he has to say straight out, not caring whether the result may sound sentimental to some ears. In this symphony there are the virtues of sincerity and vitality; nor is the expression of them either obscure or prolonged. The first movement appealed to us as the most interesting. Melodically, at least, the symphony is as American in feeling as, apparently, the composer intended. The performance seemed to us quite hopelessly coarse; and there is no telling how the work might sound if more sympathetically played.

A. W. W.

FEDERAL MUSIC



PRESENTATIONS

City of Boston Project

Works Progress Administration

Week of Dec. 5th..... 1936

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THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff Director
Mrs. Ruth Haller Ottaway Assistant Director
William Haddon Director for the City of Boston

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra
Commonwealth Women's Orchestra
State Symphony Orchestra

Conductors

Solomon Braslavsky
Alexander Thiede
Isaac Van Grove

CHORUSES

Boston Civic Chorus
State Chorus
Madrigal Singers

Conductors

G. Roberts Lunger
A. Buckingham Simson
Homer P. Whitford

CHAMBER ORCHESTRA

The Little Symphony

Conductor

Harry Ellis Dickson

BANDS

Commonwealth Symphonic Band
Boston Concert Band

Conductors

Alfonso D'Avino
Wm. A. Barrington-Sargent

ENSEMBLES

Forum String Quartet
Forum Trio
State Trio
Ensemble #1
Ensemble #2
Ensemble #3

POPULAR ORCHESTRAS

Beacon Novelty Orchestra
County Concert Orchestra
Old Timers' Orchestra
Symphonic-Swing Orchestra
Yiddish Concert Orchestra

Conductors

Theodore L. Bailey
Albert S. Holmes
Frank Miller
Charles Rosen
Al Starita

THEATRE ORCHESTRAS

Unit

#1
#2
#3
#4
#5

Conductors

Albert M. Kanrich
William Dolan
Richard A. Cosby
George Kellie
Chester Mason

THE FEDERAL BUREAU OF INVESTIGATION

UNITED STATES DEPARTMENT OF JUSTICE

WASHINGTON, D. C. 20535

MEMORANDUM FOR THE DIRECTOR

FROM: SAC, NEW YORK (100-100000)

SUBJECT: [Illegible]

DATE: [Illegible]

TO: DIRECTOR

FROM: SAC, NEW YORK (100-100000)

SUBJECT: [Illegible]

DATE: [Illegible]

RE: [Illegible]

TO: DIRECTOR

FROM: SAC, NEW YORK (100-100000)

SUBJECT: [Illegible]

RE: [Illegible]

TO: DIRECTOR

FROM: SAC, NEW YORK (100-100000)

DATE: [Illegible]

DATE: [Illegible]

Dorchester Manor

MORTON ST. DORCHESTER

COMMONWEALTH SYMPHONIC BAND

ALFONSO D'AVINO CONDUCTING
POPULAR PROGRAM

Tuesday, Dec. 8th at 8:15 P.M.
Admission 25¢

The Composers' Forum-Laboratory *Repertory Hall*

264 Huntington Ave.

— Presenting

JOSEPH WAGNER

BOSTON COMPOSER

FORUM STRING-QUARTET..... VOCAL & INSTRUMENTAL SOLOISTS

Thursday Eve., Dec. 10th at 8:15

.... F R E E

Boston, Mass.

1877

BOSTON

COMMERCIAL

TRADING COMPANY

100 NASSAU ST. N.Y.C.

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SOLE AGENTS

BOSTON

100 NASSAU ST. N.Y.C.

For Sale

at

DO YOU KNOW THAT -

After a season of successful concerts in Boston and its adjacent suburbs, the State Symphony Orchestra is now prepared to go "on tour". Music lovers of other communities will have an opportunity of hearing this 105-piece Symphony Orchestra conducted by Alexander Thiede, at extremely low admission prices.

So far the itinerary of this orchestra is as follows:

December 15 - Nevins Hall,
Framingham.

December 16 - Sanders Theatre,
Cambridge.

December 17 - Winchester High
School Auditorium, Winchester.

December 22 - Dorchester Manor,
Dorchester.

January 8 - Melrose High School
Auditorium, Melrose.

January 22 - Jeremiah E. Burke
High School, Dorchester.

The Framingham and Winchester concerts will mark the first performance by the State Symphony Orchestra in those towns. Harry Ellis Dickson, young Boston violinist, who for three years has proven popular as a conductor of government-sponsored orchestras in this city, will be guest soloist at both concerts.

Many musicians who found new life and hope in the Federal Music Project have returned to private professional work. The following letter to Mr. Haddon, Director of the Project is a typical example of the attitude shown toward the project by several who have been helped and encouraged through government subsidy:

Dear Mr. Haddon:

This letter is notice of my resignation from the Federal Music Project in Boston.

This project helped me over the most discouraging period and I feel extremely grateful to the project directors for the employment given during a needy period.

With sincere gratitude to you and the WPA, I am

Very truly yours,
(Name withheld)

The Commonwealth Symphonic Band, conducted by Alfonso D'Avino which will appear at Dorchester Manor next Tuesday evening will offer a program especially attractive to lovers of opera.

The March from "Tannhauser"; selections from "Carmen" and Aragonese from Massenet's "Le Cid" will be played by the band. Guiseppe Gozzi, soloist, will sing the popular Di Provenza aria from "La Traviata" and the Eri Tu aria from Verdi's "Un Ballo in Maschera".

Other selections from the works of Massenet, Rubinstein, Boccherini, Moszkowsky and Tchaikovsky will also be featured.

The Composers' Forum-Laboratory will present four well-known composers at its Thursday night meetings during January. The schedule includes:

Carl Howard (January 7)
Lucile Begere (January 14)
Dr. Henry Hadley (January 21)
Herbert R. Boardman (January 28)

The meetings are held at Repertory Hall, 264 Huntington Avenue, Boston and are free to the public.

SUNDAY, DECEMBER 6

3.15 P.M.	YMCA City Square, Charlestown (Lecture)	Ensemble #2
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MONDAY, DECEMBER 7

9.45 A.M.	Hyde Park High School Metropolitan Avenue	Commonwealth Women's Orchestra Solomon Braslavsky conducting
1.00 P.M.	Hingham High School Hingham	Boston Concert Band Wm. Barrington-Sargent conducting
2.00 P.M.	Mt. Pleasant Home 301 S. Huntington Ave. (Lecture)	Ensemble #2
8.00 P.M.	YMCA City Square, Charlestown (Lecture)	State Trio
8.00 P.M.	Delhgren Hall 309 E Street, S. Boston (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting

TUESDAY, DECEMBER 8

7.30 P.M.	Williams Municipal Bldg. 400 Shawmut Avenue (Lecture)	Old Timers' Orchestra Frank Miller conducting
8.15 P.M.	DORCHESTER MANOR 800 MORTON STREET	COMMONWEALTH SYMPHONIC BAND ALFONSO D'AVINO CONDUCTING
8.30 P.M.	Temple Mishkan Tefila 122 Elm Hill Ave., Rox.	Yiddish Concert Orchestra Charles Rosen conducting

WEDNESDAY, DECEMBER 9

7.30 P.M.	Deutches Altenheim Home 2222 Center St., J. P.	Musical Ensemble
7.30 P.M.	English High School Montgomery Street	Beacon Novelty Orchestra Albert S. Holmes conducting
8.00 P.M.	Fidelia Hall 7 Rockland St., W. Rox. (Lecture)	Ensemble #2
8.00 P.M.	Michaelangelo Center Charter St., Boston	County Concert Orchestra Theodore L. Bailey conducting

** Admission Charge

Table 1

Summary of the data collected during the experiment.

Table 2

Parameter	Value	Unit
Mean	1.2	g
Standard Deviation	0.5	g
Minimum	0.5	g
Maximum	2.0	g
Range	1.5	g
Mode	1.0	g
Median	1.1	g
Interquartile Range	0.8	g
Skewness	0.2	
Kurtosis	0.1	

Table 3

Parameter	Value	Unit
Mean	1.5	g
Standard Deviation	0.6	g
Minimum	0.8	g
Maximum	2.2	g
Range	1.4	g
Mode	1.2	g
Median	1.3	g
Interquartile Range	0.9	g
Skewness	0.3	
Kurtosis	0.2	

Table 4

THURSDAY, DECEMBER 10

7.45 P.M.	Jacob Sleeper Hall Boston University (Lecture)	State Trio
8.00 P.M.	Health Unit 22 Whittier Street (Lecture)	Ensemble #2
8.00 P.M.	Thomas Gardner School Athol & Brentwood Sts.	County Concert Orchestra Theodore L. Bailey conducting
8.00 P.M.	American Legion Bungalow Bayswater St., E. B. (Lecture)	Ensemble #1
8.15 P.M.	REPERTORY HALL 264 HUNTINGTON AVENUE	COMPOSERS' FORUM-LABORATORY FEATURING JOSEPH WAGNER
8.15 P.M.	Dorchester Manor 800 Morton Street (Lecture)	Yiddish Concert Orchestra Charles Rosen conducting

FRIDAY, DECEMBER 11

7.30 P.M.	English High School Montgomery Street	County Concert Orchestra Theodore L. Bailey conducting
7.30 P.M.	Curtis Guild Hall Commonwealth Armory	Boston Concert Band Wm. Barrington-Sargent conducting
7.30 P.M.	K of C Hall 44 High St., Charlestown (Lecture)	Old Timers Orchestra Frank Miller conducting
7.30 P.M.	Roslindale School Center Poplar Street	Musical Ensemble
7.30 P.M.	William Blackstone School 25 Blossom St., Boston	Beacon Novelty Orchestra Albert S. Holmes conducting
8.00 P.M.	Eden Street Building 10 Eden St., Charlestown (Lecture)	Ensemble #1

This Schedule Subject To Revision

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

OXFORD

IN TWO VOLUMES.

VOLUME THE FIRST.

THE SECOND VOLUME.

THE THIRD VOLUME.

THE FOURTH VOLUME.

THE FIFTH VOLUME.

THE SIXTH VOLUME.

THE SEVENTH VOLUME.

FEDERAL MUSIC



PRESENTATIONS

CITY OF BOSTON PROJECT

WORKS PROGRESS ADMINISTRATION

Week of Dec. 12th, 1936

THE FEDERAL MUSIC PROJECT

Dr. Nikolai Sokoloff

Director

Mrs. Ruth Haller Ottaway

Assistant Director

William Haddon

Director for the City of Boston

Sponsored by the Works Progress Administration

SYMPHONIC ORCHESTRAS

Commonwealth Symphony Orchestra

Commonwealth Women's Orchestra

State Symphony Orchestra

Conductors

Solomon Braslavsky

Alexander Thiede

Isaac Van Grove

CHORUSES

Boston Civic Chorus

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Madrigal Singers

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A. Buckingham Simson

Homer P. Whitford

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The Little Symphony

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Wm. A. Barrington-Sargent

ENSEMBLES

Forum String Quartet

Forum Trio

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Ensemble #1

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Ensemble #3

POPULAR ORCHESTRAS

Beacon Novelty Orchestra

County Concert Orchestra

Old Timers' Orchestra

Symphonic-Swing Orchestra

Yiddish Concert Orchestra

Conductors

Theodore L. Bailey

Albert S. Holmes

Frank Miller

Charles Rosen

Al Starita

THEATRE ORCHESTRAS

Unit

#1

#2

#3

#4

#5

Conductors

Albert M. Kanrich

William Dolan

Richard A. Cosby

George Kellie

Chester Mason

STATE SYMPHONY ORCHESTRA

ALEXANDER THIEDE CONDUCTING
HARRY ELLIS DICKSON *Guest Violinist*



NEVINS MEMORIAL HALL, FRAMINGHAM
TUESDAY, DECEMBER 15.....8:15 P.M.
ADMISSION....25c



SANDERS THEATRE HARVARD UNIVERSITY
WEDNESDAY, DECEMBER 16....8:15 P.M.
25c - 40c FRENCH PROGRAM



WINCHESTER HIGH SCHOOL AUDITORIUM
THURSDAY, DECEMBER 17, 8:15 P.M.
ADMISSION 25c

COMPOSERS' FORUM - LABORATORY
264 Huntington Avenue

Presenting

LEO RICH LEWIS

THURSDAY EVE., DECEMBER 17.....8:15 P.M.
Admission Free

MARTINO QUILTS MUSIC PROJECTS OF W. P. A.

Dec 16, 1935 shk
Alleges Antagonism From

Director Russell

In an epistolary style that was decidedly fortissimo, Raffaele Martino, supervisor and conductor for 11½ years of the Boston Civic Opera project of the W. P. A., wrote a letter of resignation, effective Wednesday, to W. Duncan Russell, executive director of W. P. A. music projects, last night.

"After the persistent antagonism between the opera group and the orchestra group have been obliged to endure since you were appointed a year ago as executive director," Signor Martino said, "it is no surprise to learn from you and your associates, Simson and Cornell, of your decision that the opera unit is to be dissolved and that my musicians and singers are to be scattered throughout different groups.

"It is the fulfillment of an aim that has been in your mind for a long time."

The maestro then went on to recall a conversation that he alleged he had with Russell last Spring in which he claimed Mr Russell threatened to dissolve the opera project because some expense money could not be obtained from the city. He said he told Russell at that time that the opera project could be continued with or without expense money.

"At last your purpose is being accomplished," the letter continued. "It is indeed a great injustice to me, to the group, and to the public."

He went on to say that the opera unit had attracted the largest audiences of any of the E. R. A. or W. P. A. groups "in spite of the constant occurrence, apparently for a purpose, that it was the least advertised" of the music projects. He said the public had been much pleased by the high standard of performance by his group.

"As for the 'kind' proposition that I select from the present group of 100 some eight or 12 voices to form a 'little chorus' to be 'supported' by a few strings and some wind instruments," a group to perform under my direction, as Mr Simson informed me by telephone this morning, you and your associates can be spared the trouble." Signor Martino concluded, "I hereby tender my resignation to take effect at the end of this present period, Wednesday, Dec 18, 1935."

The final operatic concert will be held tonight at the Lecture Hall, Boston Public Library.

In the evening Alexander Thiede led the State WPA Symphony Orchestra through a program of music by French composers in Sanders Theater, Cambridge. The meager audience, which was perhaps outnumbered by the musicians on stage, managed to make manifest its enjoyment of the proceedings by producing a surprisingly great volume of applause.

The orchestra, too, succeeded in emitting a large volume of tone under Mr. Thiede's direction whenever it was necessary, and sometimes when it was not. The most successfully performed work on the program was accordingly Saint-Saens's curious Suite, "Henry VIII," since here spirit and precision of the more obvious sort (which Mr. Thiede has evidently cultivated) were desirable.

The performance of the D minor symphony of Cesar Franck was not so good. The playing of the slower and more contemplative sections wanted cohesiveness; while frequently, throughout the symphony, the instruments were over-driven, with resultant hard tone. Nor were the solo wind instruments as reliable as they seem to have been under other circumstances. The orchestra, in fact, seemed a bit unprepared as yet for the Franck Symphony, at least as Mr. Thiede approaches it. This is not to deny that there were pages performed most effectively.

The indicated style of brilliance or hardness, over-precise attacks and so forth was out of keeping with the other number of the program, Chausson's "Poeme" for solo violin and orchestra. Here a much more reposed lyrical, impressionistic manner would have served. The treatment tended to drown out and certainly to hamper the excellent solo violinist, Harry Dickson, himself a conductor, as well, on the WPA project.

Mr. Dickson played with a tone uniformly of convincing purity and beauty, except for rare moments of uncertain intonation. He had the style, too, for Chausson, when Mr. Thiede's over-zealous insistence on rhythmic precision did not impede him.

Dec 17, 1936 Oran

DO YOU KNOW THAT -

Both Alexander Thiede, conductor and Harry Ellis Dickson, guest-violinist, who will appear with the State Symphony Orchestra in its concerts at Framingham, Cambridge, and Winchester next week began their professional careers as child violinists; both were winners of highest awards in scholarships and both augmented their solo work with conducting.

Mr. Dickson, a native of Boston is a familiar figure to followers of local Government-sponsored orchestras. Since its formation in 1934, the young musician presided over the Boston Civic Orchestra, one of the earliest of Federal Symphonic groups. He is now conductor of the Federal Music Project's "Little Symphony."

The famous "Flight of the Bumble Bee", Rimsky-Korsakoff's descriptive novelty, which has been "re-discovered" by exponents of so-called "popular" music is to be included in the Framingham concert program next Tuesday. No deep appreciation of music or knowledge of musical technique is necessary to visualize the buzzing flight of a busy bumble bee over a field of blossoms, as depicted in the agitated measures of this music.

This program also includes such well known works as Wagner's Overture to "Tannhauser"; Saint-Saens' "Algerienne Suite"; the beautiful "Largo" by Handel and Borodin's Polovetzian Dances from "Prince Igor".

For his solo, Mr. Dickson will play Mendelssohn's "Concerto in E Minor."

Lovers of French music are looking forward to the concert by the State Symphony Orchestra at Sanders Theatre next Wednesday. Mr. Thiede, the conductor, has arranged a program of works by such well known French composers as Franck, Saint-Saens, Debussy and Chausson. Mr. Dickson will play "Poem" by the latter composer. Saint-Saens' "Suite from Henry VIII" opens the concert and will be followed by Debussy's "Afternoon of a Faun." Another orchestral feature is Cesar Franck's "Symphony in D Minor."

On December 30, Mr. Thiede will turn the State Symphony Orchestra over to the youthful Leopold Podolsky who will conduct the group in one concert at the Jeremiah E. Burke School in Dorchester.

Mr. Podolsky is well known throughout Boston for he was born and educated here. A trumpet virtuoso, Mr. Podolsky, still in his early twenties extended his musical studies beyond his native city to the Curtis Institute in Philadelphia and the Royal Academy in London. In England, he studied conducting under the famous Sir Henry Wood.

The December 30th concert is to be Mr. Podolsky's second appearance with the State Symphony Orchestra at Dorchester Manor. He conducted his first program there last fall.

Professor Leo Rich Lewis of the Music Department of Tufts College is the featured composer at next Thursday's meeting of the Composers' Forum-Laboratory. Professor Lewis was trained at Harvard University and the Munich Conservatory. Although he joined the Faculty of Tufts as a teacher of French, since 1895 he has taught music. He has composed a prelude, a cantata, a violin sonata and many part songs.

SUNDAY, DECEMBER 13

3.00 P.M.	YMCA City Square, Charlestown	Old Timers' Orchestra Frank Miller conducting
4.30 P.M.	Morgan Memorial Shawmut Avenue (Broadcast)	State Trio

MONDAY, DECEMBER 14

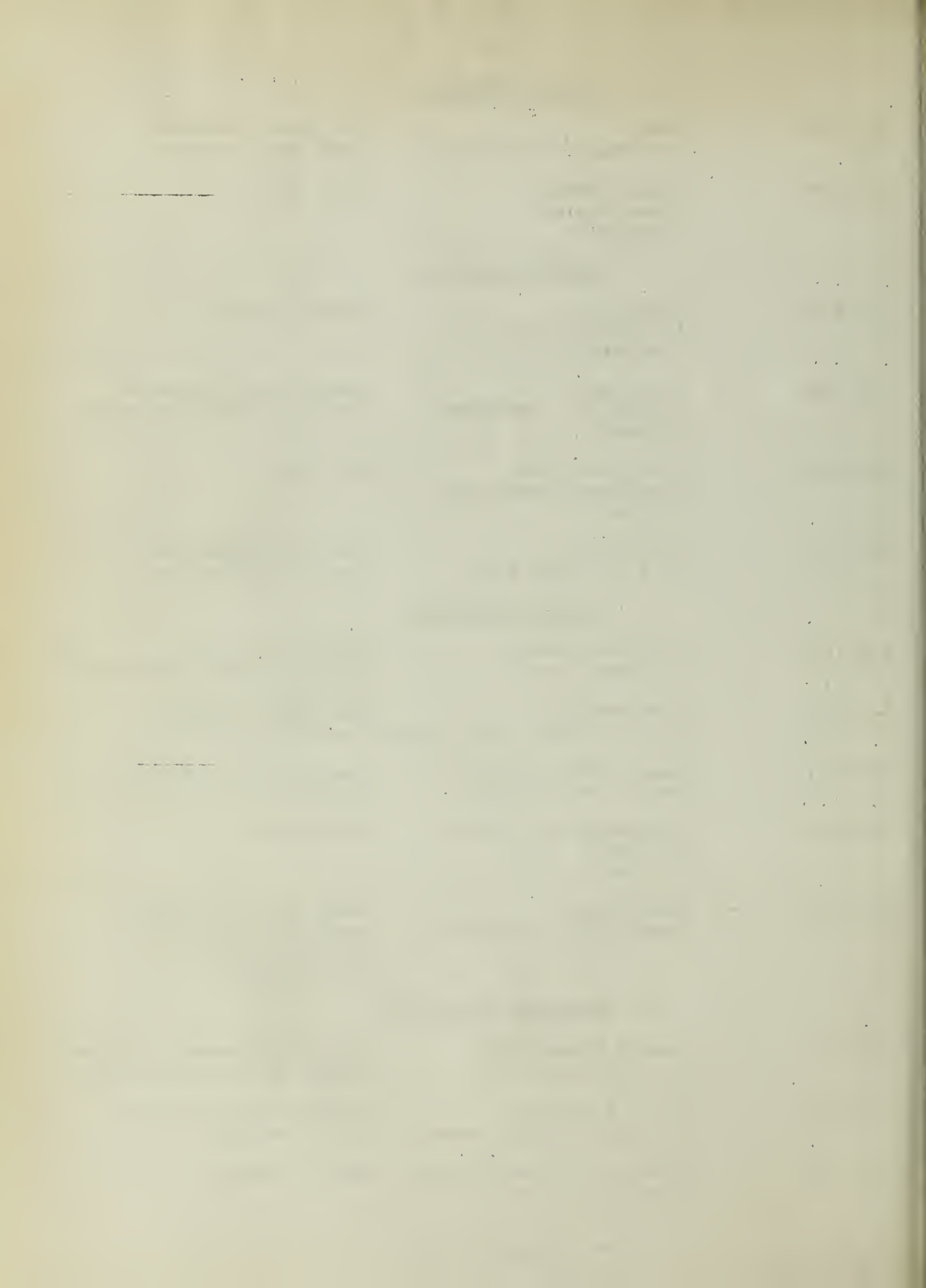
7.30 P.M.	Health Unit 133 Dorchester St., J. P. (Lecture)	Musical Ensemble
7.30 P.M.	K of C Hall Pleasant St., Dorchester (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting
8.00 P.M.	Dupont Room, YMCA City Square, Charlestown (Lecture)	State Trio
8.00 P.M.	Dahlgren Hall 309 E St., South Boston	Old Timers' Orchestra Frank Miller conducting

TUESDAY, DECEMBER 15

9.00 A.M.	Girls Latin School Huntington Avenue	Boston Civic Chorus G. Roberts Langer conducting
7.30 P.M.	L'Overture Hall Tremont & Walpole Sts., Boston	Old Timers' Orchestra Frank Miller conducting
7.30 P.M.	Seamen's Friend Society Hanover Street, Boston	County Concert Orchestra Theodore L. Bailey conducting
7.45 P.M.	Williams Municipal Bldg. 400 Shawmut Avenue (Lecture)	Ensemble #2
8.15 P.M.	** NEVINS HALL MEMORIAL BLDG., FRAMINGHAM	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTING HARRY ELLIS DICKSON GUEST VIOLINIST

WEDNESDAY, DECEMBER 16

1.30 P.M.	Francis Parkman School Walk Hill Street, J. P.	Commonwealth Women's Orchestra Solomon Braslavsky conducting
7.00 P.M.	Home for Aged Men W. Springfield St., Boston	Orchestra under direction of William Dolan
7.45 P.M.	House of the Angel Guardian Perkins Street, J. P.	Musical Ensemble



WEDNESDAY, DECEMBER 16 CONTINUED

8.00 P.M.	Burroughs Newsboys Foundation Somerset St., Boston	County Concert Orchestra Theodore L. Bailey conducting
8.00 P.M.	Municipal Building 122 Tyler St., Boston (Lecture)	State Trio
8.15 P.M.	** SANDERS THEATRE HARVARD UNIVERSITY, CAMBRIDGE	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTING HARRY ELLIS DICKSON GUEST VIOLINIST

THURSDAY, DECEMBER 17

8.15 P.M.	REFERTORY HALL 264 HUNTINGTON AVENUE	COMPOSERS' FORUM-LABORATORY FEATURING PROF. LEO RICH LEWIS
9.00 A.M.	English High School Montgomery Street	Commonwealth Women's Orchestra Solomon Braslavsky conducting
8.00 P.M.	Boylston Branch Library 433 Center St., J.P.	String Quartet
8.00 P.M.	Health Unit 22 Whittier Street (Lecture)	County Concert Orchestra Theodore L. Bailey conducting
8.15 P.M.	** WINCHESTER HIGH S. AUDITORIUM WINCHESTER PARKWAY	STATE SYMPHONY ORCHESTRA ALEXANDER THIEDE CONDUCTING HARRY ELLIS DICKSON GUEST VIOLINIST

FRIDAY, DECEMBER 18

9.00 A.M.	Bigelow Junior High School Newton	Commonwealth Women's Orchestra Solomon Braslavsky conducting
9.00 A.M.	Hugh O'Brien School Dudley & Langdon Sts.,	G. Roberts Lunger Boston Civic Chorus
1.30 P.M.	Health Unit 41 N. Margin Street	Musical Ensemble
7.30 P.M.	Roslindale School Center Poplar Street	Boston Concert Band Wm. Barrington-Sargent cond.
3.00 P.M.	Eden Street Building 10 Eden St., Charlestown (Lecture)	Beacon Novelty Orchestra Albert S. Holmes conducting

** ADMISSION CHARGE

This Schedule Subject To Revision

MUSEUM OF FINE ARTS, BOSTON

SUNDAY AFTERNOON, NOVEMBER 17, 1935

AT TWO-THIRTY

CONCERT

COMMONWEALTH SYMPHONY ORCHESTRA

ERNST HOFFMANN, *Conductor*

Programme

WEBER Overture, Abu Hassan

Overture, Preciosa

Overture, Oberon

Overture, Euryanthe

Introduction, Act III, Der Freischutz

Overture, Der Freischutz

AFTER THE CONCERT: FREE GALLERY TALKS

(Groups will assemble in the Tapestry Gallery)

3:30	Sculpture	Miss Adlow
3:30	French Paintings	Mr. Plaut

CHILDREN'S HOUR IN CLASS ROOM A

3:30	Temples on the Nile	Miss Clark
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Free Gallery Talks are given every morning, except Monday, at 11 o'clock, and on Saturday afternoons at 2.

EXHIBITIONS

Special Exhibition Galleries :

AMERICAN PICTORIAL PHOTOGRAPHY

EARLY AMERICAN PORTRAITS

Print Department :

LITHOGRAPHS BY BRESLIN AND REDON

PRINT PROCESSES

PORTRAITS FROM THE FIFTEENTH TO THE TWENTIETH
CENTURY

Concert Comment

IT IS ALL too rare a pleasure nowadays to hear a work by Carl Maria von Weber. His *Freischütz* still holds the stage; his masses are occasionally revived in churches, his *Concertstuck* or *Overtures*, in concert halls; but generally his music has disappeared from programmes. And yet Weber is one of the persistent seminal forces in musical art. In almost every form he achieved enduring values. His piano works link the classic pianism of Beethoven and the romantic pianism of Schumann and Chopin. In song he anticipated Schubert and Brahms. "The *volkslied* of Brahms is only the *volkslied* of Weber brought to shining glory and perfection," wrote Ernest Newman. The scores of *Freischütz*, *Euryanthe*, and *Oberon* are precursors of the Wagnerian principle and idiom in opera. The press of mighty men in modern music has not overcome Weber. He survives because he says something not to be found in the works of any successor.

This pale, slender, nervous genius was born in 1786, the son of an eccentric and spendthrift father of fifty-two and a mother of eighteen. Feverish energy marked his musical life, the early years largely spent in dissipation, the later, in constant strain. Newman observes that his wandering, busy life, while bringing experience and knowledge of men, wore him out prematurely. He died in 1826 with the consciousness of what he could do in music just beginning to dawn upon him. There is in *Oberon*, the work of his last days, an emotional beauty surpassing that of his other works, a great development in technic and in the mastery of language.

Weber had the genius of simplicity in as full measure as did Mozart and Schubert. "There was never a more German composer," Wagner remarked. The melodies of Weber speak of values common to us all. They express, perhaps, the poetic aspiration of the grown man toward a life more innocent, less sophisticated. It is little wonder that Weber is a lonely voice in this subtle and complex world. He cannot be stilled entirely because of his sincerity, his pure naturalness.

THE OVERTURES are properly commentators on the operas. Weber is a dramatic painter who suggests the general range of psychology among the people of a certain epoch or locality. His power to be pictorial is unailing: delicate and intimate is his limning of the inner life. His intuitive insight into the possibilities of the orchestra immeasurably increased his eloquence. The operas *Freischütz*, *Euryanthe*, and *Oberon* are different

worlds. Weber was peculiarly influenced by environments and by literary suggestions. When he conceived a work he set about its execution with the color of every character and every detail determined by his general vision of the world in which the opera is placed. The form was so much his own that he could say with the utmost accuracy, "In my music you will find myself."

ABU HASSAN, comic *singspiel* in one act, was first given in Munich, June 4, 1811. Weber dedicated it to Grand Duke Ludwig in the hope of a permanent court appointment. He was disappointed. The little opera was successfully given in an English version in London in 1825. The Overture is in a single movement, sportive and light. The Overture Euryanthe, composed in 1822 to 1823, was first performed in Vienna, and is probably one of the greatest examples of its species. Like all of Weber's operatic overtures, it is closely linked, both in thematics and atmosphere, with the principal scenes of the opera.

OBERON, WRITTEN IN 1824 TO 1826 for the Covent Garden Theatre, London, was conducted by Weber himself in spite of a severe illness. Like the overtures, Freischutz, Euryanthe, and Preciosa, the Oberon Overture is conceived in an essentially poetic vein. The operatic plot is established by the repeated use of themes such as the signal of Oberon's magic horn at the beginning of the overture, of the motives which characterize the Elves and Knights, respectively, and of Rezia's Jubilation theme from the "Ocean" aria.

Notes by FRANK COLAPINTO

MUSEUM OF FINE ARTS, BOSTON

SUNDAY AFTERNOON, NOVEMBER 24, 1935

AT TWO-THIRTY

COMMONWEALTH
CHAMBER ORCHESTRA

ERNST HOFFMANN, *Conductor*

Programme

BEETHOVEN . . . Minuets

WAGNER . . . Siegfried Idyll

HAYDN . . . Symphony in C Major, "Le Midi"

I. Adagio: Allegro

II. Recitative: Adagio Allegro

III. Minuet: Trio

IV. Allegro

Violin Concertante 1 and 11: Mr. Gallo and
Mr. Budd

'Cello Concertante: Mr. DiScipio

AFTER THE CONCERT: FREE GALLERY TALKS

(Groups will assemble in the Rotunda)

3:30	Dutch Paintings	Miss Adlow
3:30	Indian Art	Dr. Coomaraswamy

CHILDREN'S HOUR IN CLASS ROOM A

3:30	Daily Life in Egypt	Miss Maginnis
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Free Gallery Talks are given every morning, except Monday, at 11 o'clock, and on Saturday afternoons at 2.

EXHIBITIONS

Special Exhibition Galleries :

EARLY AMERICAN PORTRAITS

Print Department :

LITHOGRAPHS BY BRESLIN AND REDON

PRINT PROCESSES

PORTRAITS FROM THE FIFTEENTH TO THE TWENTIETH
CENTURY

CONCERT COMMENT

SOCIAL HISTORY is set to music in these Minuets of Beethoven. Like the Contradances they visualize the village festivals of a vanished Germany. The dip and sway of dancer is pictured. The concord of time with movement is particularly noteworthy: there is pause for the hoopskirt to settle, the hand to fall. Beethoven conceivably composed the Minuets for the Moedling Orchestra. The lack of viola players in personnel probably explains the omission of violas in instrumentation. The first American performances may safely be credited to Ernst Hoffmann. One basic aim, the introduction of neglected works of great composers, he thus observes.

It may seem strange that the hands that forged the Finale of the Seventh Symphony should fashion music for dancing. What is the poet in tone of nature "red in tooth and claw" doing with polite society? The truth is that within the iron framework of life as Beethoven saw it, there flourished a highly sensitive and passionate nature. His vision had the stern strength of the Puritan outlook but none of its austerity. He was fully aware of countless lovely and tender experiences in life. This intense and rich nature was in reality simple and pure. His reaction was spontaneous, direct, and innocent. Such is the quality of the Minuets. They express joyous and high emotion. In them Beethoven did not complicate his joy with bitterness or distort his rapture with cynicism.

While the rhythmic pattern of the Minuets is repetitious, this composer finds variety through his invention. He shuns complexity, confident of what a single good idea can do to achieve music absorbing and strong.

WHEN A SON WAS BORN to him Richard Wagner wrote of his wife Cosima in a letter to Frau Wille, June 25, 1870: "She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful boy, whom I can boldly call Siegfried; he is now growing, together with my work; he gives me a new long life, which at last has attained a meaning . . ."

A birthday gift for Cosima, the Siegfried Idyll was composed in November, 1870, and performed on the stairs of the Wagner villa at Tribschen Christmas morning. The original orchestra is duplicated today, consisting of two first violins, two second violins, two violas, one 'cello, one doublebass, one flute, one oboe, one bassoon, two clarinets and two horns. Siegfried was born while Wagner was at work on his music drama Siegfried. The themes were taken from it, all save one, a folk song, *Schlaf', mein Kind, schlaf' ein*. The first Boston performance was at a concert of the Harvard Musical Association December 19, 1878. Dwight's Journal of Music for January 18, 1879, comments the Idyll is "a remarkably mild piece for Wagner . . . It seems to hint of the mystical and fascinating influence of sounds of Nature on a young, heroic and poetic mind wandering in the forest."

Out of a man whose inmost nature was love and kindness has come the Idyll. The innocence and happiness of childhood find tranquil and tender celebration. The Idyll is an orchestral cradle song that glows with early morning lights. The simple expression is compelling as the brief cries of Cordelia with Lear. There is in the Idyll a depth of emotion that attains a clarity exquisite in meaning. It is profound in its loveliness.

HAYDN COMPOSED FOUR symphonies celebrating times of day for Prince Esterhazy, Le Matin, Le Midi, Le Soir and La Nuit. The last, La Nuit, is lost. Le Midi is banquet music in the form of a Concerto Grosso. The first movement has been found to be reminiscent of Mozart and Gluck. A dialogue between God and a stubborn sinner occurs in the second movement. In the recitativo God talks to the sinner. In the Adagio the sinner argues with God. Finally God grants him grace. The climax of reconciliation occurs in the cadenza between the first violin concertante and the 'cello concertante. Here is heard a rare duet accompaniment.

THE COMMONWEALTH SYMPHONY ORCHESTRA will perform a Shakespeare programme Friday evening, November 29, in Sanders Theatre, Cambridge, at 8:15. The programme will be repeated at this Museum on Sunday, December 1.

Notes by FRANK COLAPINTO

MUSEUM OF FINE ARTS, BOSTON

SUNDAY AFTERNOON, DECEMBER 8, 1935

AT TWO-THIRTY

CONCERT

COMMONWEALTH
SYMPHONY ORCHESTRA

ERNST HOFFMANN, *Conductor*

Programme

- | | | |
|----------|-----------|--|
| GRIEG | | Overture, Im Herbst, "In Autumn" |
| SCHUMANN | | Spring Symphony, No. 1 |
| | I. | Andante un poco maestoso ;
allegro molto vivace |
| | II. | Larghetto |
| | III. | Scherzo: molto vivace |
| | IV. | Allegro animato e grazioso |

AFTER THE CONCERT: FREE GALLERY TALKS

(Groups will assemble in the Rotunda)

3:30	Italian Paintings	Miss Adlow
3:30	English Silver	Mrs. Buhler

CHILDREN'S HOUR IN CLASS ROOM A

3:30	Zeus and Athena	Miss Maginnis
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Free Gallery Talks are given every morning, except Monday, at 11 o'clock, and on Saturday afternoons at 2.

EXHIBITIONS

Special Exhibition Galleries:

JAPANESE SCREENS — Birds, Flowers, and Animals

Opening December 18

Print Department:

PRINT PROCESSES

WOODCUTS BY HANS BALDUNG

SEVENTEENTH CENTURY PRINTS OF FLOWERS

Recent Accessions Gallery:

FRANK BREWER BEMIS COLLECTION OF ENGLISH SILVER

SIR WILLIAM BUTTS THE YOUNGER BY HANS HOLBEIN

CONCERT COMMENT

IM HERBST is the first work Edvard Grieg composed for orchestra alone. He conducted the first performance at the Birmingham (England) Musical Festival, August 29, 1888. The first American performance was at the Brooklyn (N. Y.) Philharmonic concert, November 24, 1888, led by Theodore Thomas. Karl Muck introduced the music to Boston April 20, 1906, with the Boston Symphony Orchestra. The overture was composed during the winter of 1865 at Rome. It is based on Grieg's song, *Autumn Storm*, and on a Norwegian harvest song. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, and strings.

Philip Hale analyzes *Im Herbst* as follows: "There is an introduction, Andante, D major, 3-4. A little figure introduced by the woodwind instruments after vigorous chords of strings and wind instruments becomes of much importance. The main body of the overture begins Allegro agitato, D minor, 6-8. After four measures of preluding the pianissimo introduction appears fortissimo. The section beginning 'Then sings the storm king,' is given to the woodwinds, horns and trumpets being added. Some transitional measures with short solo for oboe bring the second chief theme of the overture, a motive derived from the music in the song to 'the poor folk love the autumn gale!' The concluding section, Allegro marcato e maestoso, D major, 3-4, is based on a Norwegian harvest song. This statement is made in the score."

Grieg was born in Bergen, Norway, June 15, 1843. He died there September 4, 1907. He did the most to develop a Norwegian national style in music. In a letter to the New York Times Grieg wrote, "I am not an exponent of Scandinavian music but only of Norwegian. The national characteristics of the three peoples—Norwegians, Swedes, and Danes—are wholly different, and their music differs as much. It differs as much as the scenery does; the Norwegian is bolder, rougher, wilder, grander, yet with a green fertile vale here and there . . ." Finck said of Grieg that he "made his life, like his music, melodious and beautiful."

THE SPRING SYMPHONY is the first that Robert Schumann composed, opus 38, in B flat major. "I have derived many happy hours from this symphony," Schumann confides in his diary. "Often I feel grateful to kind fate for permitting me to succeed with so big a work so easily and within so short a space." He did the first sketch in four days, between January 23 and 26, 1841; by February 20 he had finished the score.

There is in the *Spring Symphony* the acceptance of nature. The poet speaks of nature in the way his heart demands, with the joy of purity and power of faith. He has looked on the sea to feel it flow through him. He has seen green fields of growing grain, and known the fortitude of the erect imperial elm. He has seen bare trees black in twilight, and sunsets frozen in the sky.

Schumann himself provided a programme from which it appears that the beginning of the symphony represents a trumpet summons sent pealing down from heaven. "Everywhere the dormant forces awake and make their way to the light." In the *Allegro* the spring comes in laughing, in the full beauty of youth. The whole symphony is radiant with a love of nature.

Schumann was born in Zwickau, Germany, June 8, 1810. The artist beset with trouble would remember his tranquil childhood, and beseech his friends to listen while he spoke of vanished rapture.

He died on July 29, 1856, and was buried in Bonn.

FRANK COLAPINTO

SPONSORED BY WPA FEDERAL MUSIC PROJECT

Dr. NIKOLAI SOKOLOFF, Director

LOUIS CORNELL, Assistant Regional Music Director for New England

W. DUNCAN RUSSELL, State Director

MUSEUM OF FINE ARTS, BOSTON

SUNDAY AFTERNOON, DECEMBER 22, 1935

AT THREE-THIRTY

CONCERT

COMMONWEALTH
SYMPHONY ORCHESTRA

ERNST HOFFMANN, *Conductor*

Programme

- BEETHOVEN Overture to "Coriolanus," Op. 62
- MENDELSSON Scotch Symphony No. 3 in A minor,
Op. 56
- I. Andante con moto
 - II. Scherzo : vivace non troppo
 - III. Adagio
 - IV. Allegro : vivacissimo

THE GALLERY TALKS ARE OMITTED THIS SUNDAY.

EXHIBITIONS

Special Exhibition Galleries :

JAPANESE SCREENS — Birds, Flowers, and Animals
Opening December 18

Print Department :

PRINT PROCESSES
WOODCUTS BY HANS BALDUNG
SEVENTEENTH CENTURY PRINTS OF FLOWERS

Department Galleries :

JAPANESE HAIR ORNAMENTS LENT BY BARON INO
DAN (Asiatic No. 27)
THAYER COLLECTION OF PAUL REVERE SILVER (Paul
Revere Room)

CONCERT COMMENT

BEETHOVEN HAD LITTLE NEED to depend upon Collin or Shakespeare for his conception of Coriolanus. It does not greatly matter whose play he had in mind. What Beethoven said is all that really matters. It was enough for Beethoven to know that the man who bore that name was noble. Did Coriolanus disdain the mob? Did he hold the fickle and frivolous public in contempt? Good: On this theme Beethoven composed one of his greatest works. If Beethoven believed that the majority of human beings is a collection of borrowed emotions and ideas, he had reason proper to himself. He observed an absence of the integrating strength and courage that dwelt in himself. He saw none of his own passion for heroic achievement, and questioned whether many could pay the price for it. But Beethoven was too much convinced of the essential problem of good and evil not to scorn the false and furtive. "Do not come to me any more," he wrote to one composer. "You are a false fellow, and the knacker take all such." Beethoven sought heroic virtue, and fought the smug and cowardly, but it was a battle born of love. Beethoven thought of composing to Grillparzer's *Melusine*, Korner's *Return of Ulysses*, Treitschke's *Romulus and Remus*, Berger's *Bacchus*, and Schiller's *Fiesco*. He told Rellstab that the material must be attractive to him: it must be something he could take up with sincerity and love. "I could not compose operas like *Don Juan* and *Figaro*. They are repugnant to me. I could not have chosen such subjects; they are too frivolous for me!" He chose Coriolanus because he recognized a kindred spirit, one patrician and inexorable.

The overture is in one movement, *allegro con brio*, in C minor, 4-4. It begins with a proud succession of three sustained fortissimo C's in the strings, each followed by a mighty chord in full orchestra. Let Philip Hale continue: "The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E flat major. The development of this theme is also short. The free fantasia is practically passagework on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The

second theme is now in C major. The *coda* begins with this theme; passagework follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death."

MENDELSSOHN JOURNEYED from London to Scotland in 1829; on July 30 he wrote from Edinburgh: "We went in the deep twilight to the Palace of Holyrood, where Queen Mary died. There is a chapel—roofless, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything is broken and mouldering, and the bright sky shines in.—I believe I found today in that old chapel the beginning of my Scotch Symphony." The beginning of this symphony, auspicious as it is, gave Mendelssohn considerable trouble. He laid the score aside many times before he finally completed it in 1842. Like his *Fingal's Cave Overture*, the *Scotch Symphony* derives its color and very character from impressions gathered from nature. In some places, notably in the *Coda* of the Finale, there is apparent influence of Scotch national melodies. The chief theme of the Scherzo is a major variant of the air, "Charlie is my Darling," and in the warlike Finale one may imagine a gathering of the clans. Schumann, however, found the symphony to be full of Italian warmth and charm. The third movement, a suave Adagio in A major in the vein of the *Songs Without Words*, seems extraneous to the general scheme of the symphony.

FRANK COLAPINTO.

SPONSORED BY WPA FEDERAL MUSIC PROJECT
Dr. NIKOLAI SOKOLOFF, Director
LOUIS CORNELL, Assistant Regional Music Director for New England
W. DUNCAN RUSSELL, State Director

MUSEUM OF FINE ARTS, BOSTON

SUNDAY AFTERNOON, DECEMBER 29, 1935

AT TWO-THIRTY

CONCERT

COMMONWEALTH
SERENADE ORCHESTRA

ERNST HOFFMANN, *Conductor*

Programme

- BEETHOVEN . . . Rondino, in E Flat Major
- MOZART . . . Serenade No. 11, in E Flat Major
- GOUNOD . . . Petite Symphonie
- I. Adagio: Allegretto
 - II. Andante
 - III. Scherzo
 - IV. Allegretto

AFTER THE CONCERT: FREE GALLERY TALKS

(Groups will assemble in the Rotunda)

3.30	Spanish Paintings	Mr. Newhall
3.30	Egyptian Art	Mrs. Tanner

CHILDREN'S HOUR IN CLASS ROOM A

3.30	Apollo and Hermes	Miss Maginnis
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Free Gallery Talks are given every morning, except Monday, at 11 o'clock, and on Saturday afternoon at 2.

EXHIBITIONS

Special Exhibition Galleries :

JAPANESE SCREENS — Birds, Flowers, and Animals

Print Department :

WOODCUTS BY HANS BALDUNG

SEVENTEENTH CENTURY PRINTS OF FLOWERS

Department Galleries :

JAPANESE HAIR ORNAMENTS AND TOILET ARTICLES

LENT BY BARON INO DAN (Asiatic No. 27)

THAYER COLLECTION OF PAUL REVERE SILVER (Paul
Revere Room)

CONCERT COMMENT

THE COMMONWEALTH SERENADE ORCHESTRA is the first orchestra of its kind to be formed under federal sponsorship. It is primarily conceived to perform rare works of masters with uncommon combinations of instruments. While its like has been an integral part of musical culture in Europe for generations, its introduction in America is recent. Such an orchestra is particularly effective in the performance of intimate music. Because the instruments are few, they become soloists. The composer may speak with utmost candor and simplicity, and develop an art form distinct from the symphony. Music wholly human in utterance is most fitting. Not description but expression, direct and personal, is possible.

THE BEETHOVEN RONDINO is a posthumous work about which very little is known. It is scored for two oboes, two clarinets, two bassoons and two horns. It is in rondo form, a novel feature of which is the cadenza for two horns at the conclusion.

THE MOZART SERENADE is exceptional in the possession of two minuets. It is in five movements: allegro maestoso, minuet, andante, minuet, allegro. It is scored the same as the Rondino.

THE PETITE SYMPHONIE of Gounod is in strict symphonic form. It is scored for one flute, two oboes, two clarinets, two horns and two bassoons. One of the most effective works of Gounod, it is particularly notable for its Gallic wit and gaiety.

Frank Colapinto.

SPONSORED BY WPA FEDERAL MUSIC PROJECT

Dr. NIKOLAI SOKOLOFF, Director

LOUIS CORNELL, Assistant Regional Music Director for New England

W. DUNCAN RUSSELL, State Director



ADMINISTRATOR OF MUSICAL PROJECT

June 20, 1939
Director Carney Appoints
Judge W. J. Day

Judge William J. Day of South Boston was yesterday appointed administrator of the musical project to be inaugurated by State Director Joseph P. Carney. The project will entail



JUDGE WILLIAM J. DAY

the employment of 300 musicians, who will conduct a series of band concerts and musical entertainments in Metropolitan Boston.

It is planned by Judge Day to open the series of concerts on Boston Common by one at which 300 musicians connected with the project will play.

Mr Carney has expressed great satisfaction with the program as outlined and he hopes by holding these various concerts to make the public feel happier.

LISTENING TO FERA CONCERT



Approximately 5000 visitors to the Art Museum listened to an hour's concert by a symphony orchestra, conducted by Will Dodge, yesterday afternoon. The first of a series to be continued as long as the FERA continues. This is a FERA project for unemployed musicians. Picture looking across the Hemicycle to the Stone Room in which the musicians played. Visitors enjoyed the music while roaming about looking at the collections. Others gathered on stairs and balustrades, as shown here, to hear the music.

5000 ENJOY CONCERT AT FINE ARTS MUSEUM

Symphony Series Started as FERA Project

A series of free Sunday afternoon symphony concerts was ushered in yesterday afternoon at the Boston Museum of Fine Arts. These concerts are a project of the federal emergency relief administration for unemployed musicians, and are expected to continue during the period of activity of the FERA.

A crowd of approximately 5000 Sunday visitors enjoyed the concert, some grouped about the entrances to the Stone room, some sitting on the balustrade in the balcony of the Hemicycle or on matting on the stairways, and others while strolling through the halls and corridors examining the collections. The players occupied the Stone room, on the second floor of the museum.

Yesterday's concert began at 3 P. M. and lasted an hour. Will Dodge conducted a symphony orchestra of 40

pieces made up of men of his former orchestra that played in the Brookline summer orchestral concerts and from those who played in the People's Symphony orchestra. Light symphonic music was the feature of the program.

The construction of the building made it possible for visitors in all parts of the building to enjoy the music.

Boston's Air Full of Music, Thanks to ERA Development

Many Talented Musicians, Out of Work, Find Happiness in Playing Concerts in Parks and Institutions

Under Export Direction and Rehearsing

May 31, 1934

If you want to know what ERA has done in Massachusetts, there is one group you may ask and get an answer that will probably make you forget a lot of the criticism you may have heard.

There are stories aplenty in that group, stories of talented musicians, trained by such famous Boston teachers as Longy, Gustav Strube, Max Zach, Emil Mollenhauer, who during the bleak years just past had to turn to the most menial tasks to eke out a bare living.

Judge William J. Day, who is directing the music division of ERA, is willing to pause in his labors at any time to tell the questioner of the pitiful cases that have come to his attention. And he will wax enthusiastic over some of the results that have been obtained.

Ask Mr. Henry Woelber, supervisor of the band and orchestra division, and he will go into detail and tell you of the really talented pianist who had been driving a truck, with all hope gone of ever playing again professionally. He will tell you of the musician who could find nothing but a janitor's job. He will tell of other artists who kept the wolf from the door by working as laborers on CWA projects, by shoveling snow, by doing anything that came to hand.

They Love It

ERA to these men means something more than a chance to earn a living, Mr. Woelber says. It means to them a chance to do the work they love, to pick up instruments that had been laid away in hopelessness, and again express themselves through the medium they had chosen.

The past five years have been black years for musicians in Boston, Mr. Woelber says. One by one the theater orchestras have given way to machine-made music, to the movies and the radio. He tells of one salary of \$125 a week that shrunk to \$10. He tells of musicians who had sunk to destitution.

Mr. Woelber is loud in his praise of Mr. Joseph B. Carney, state administrator of ERA for Massachusetts. For it was Mr. Carney's sympathetic consideration of the musicians' plight and the plan for their relief that made the music division of ERA possible.

Today there are in Greater Boston two bands and two orchestras of 41 men each; two bands of 21 each; four orchestras of 11 each.

But it means something more than the employment of 250 musicians, even though this 250 represents those whom the depression hit the hardest. For these men it is a linking up of their source of sustenance with a work they love. The result can be heard in the three concerts a week given in the Parkman Bandstand on Boston Common, in the concerts given in the Art Museum, in the hospitals and institutions throughout the city.

And these are no makeshift organizations, Mr. Woelber says. There is no group short of the Boston Symphony Orchestra in the city today that can be counted superior to the four major organizations, he declares.

ERA Inspiration

The reason for the excellence is not hard to find. These men, Mr. Woelber explains, play with the inspiration that has come to them as they have found their chance once more and their concerts are real concerts by real artists who have the talent to play the very best of the world's music.

These men, Mr. Woelber says, are carrying on the old Boston traditions. They are keeping alive the reputation held by Boston for being a training school for fine musicians. And without the help of ERA this reputation would surely have been lost.

The leaders of the four major bands and orchestras are worthy successors to those men who built up Boston's reputation as a training center. And they are leading men who are playing with the inspiration of gratitude and new-born hope.

These leaders are: Bands—Mr. Alphonse D'Avino and Mr. D. A. Ives. Orchestras—Mr. Will Dodge and Mr. Albert Kaurick.

That is why, says Mr. Woelber, when you listen to a concert on the Boston Common, or one of the many broadcasts now given over the air, or go to a concert in Boston Museum of Fine Arts, you hear music that is truly moving. Back of the inspired work of the strings are memories of bitter days when hope was all but gone, when the only task seemed far removed from their chosen field. Back of the enthusiasm of brass and woodwinds is the knowledge that the rent is paid, the grocer has his money and that the roof is kept overhead. In short, he says, one is listening to the music of thankfulness.

This, according to Mr. Woelber and Judge Day, is what ERA means to Boston's unemployed musicians.

MUSIC AND PLAY LISTS SENT IN

E. R. A. Looks Up Actors'
Applications for Jobs

Stagger System Discussed for

Skilled Boston Workers

June 15, 1934

Work for more than 500 unemployed actors, actresses, musicians and playground directors on Boston Emergency Relief Administration projects in the near future was promised yesterday by favorable action on the part of Maj Roswell G. Hall, Boston administrator.

Maj Hall said last night he had sent through names of 220 persons for employment on the music projects, 75 on the playground projects, and had turned over the names of actors and actresses applying for work on the drama project to Miss Alice B. Huling and her staff of investigators to determine who are the really needy persons.

"The names of persons applying for drama work are going to be thoroughly investigated before I put the 133 called for in the project to work" Maj Hall said. "I think some of the applicants are not really needy persons." He said that he had appointed only half the persons called for in the playground project and was considering the remainder.

To Give Free Concerts

These projects are all under supervision of Park Commissioner William P. Long, who is working in conjunction with the City-wide Emergency Committee on Health and Recreation and the Community Service, Inc.

The music project will employ 100 professional singers and 100 professional musicians to give free public concerts, 15 directors to aid amateur orchestras and 15 directors to spread amateur choral singing.

The playground project will foster organized sports in the playgrounds of the city for both boys and girls. The drama project will be furnished with a portable stage and will present old-time melodramas and plays for which no royalties are required, in public parks and municipal halls.

Maj Hall said last night he is also trying to get in touch with State Administrator Carney in an attempt to start up the schoolhouse project again. He said he thought he could get the municipal funds to pay for materials if Administrator Carney would pay the salaries.

Aim to Rehire 400

A "stagger" system under which all 800 of the skilled workers recently discharged from Boston maintenance

E. R. A. projects could be rehired instead of only 50 percent, as agreed between Mayor Mansfield and State Administrator Carney, was considered yesterday, by Maj. Hall.

He said the 400 agreed upon are back at work and the persons chosen to be rehired were decided upon by the workers themselves. There have been many complaints that this arrangement has not been very satisfactory, Maj. Hall said. Last night he said he felt that as long as skilled workers obtained \$1.25 per hour they would make enough money working two weeks a month to support their families and all could be rehired with the same funds available now.

Taunton is the 17th city for which preliminary population and unemployment figures have been given out by Mrs. Anne Page, director of the Massachusetts Unemployment Census. The table released yesterday shows that Taunton's population is 37,252, a decrease of 103 since 1930. The figures list 14,691 as employable, and 29.2 percent of its workers were found, at the time the census was taken as of Jan. 2, to be out of work.

The figures for Taunton are as follows: Population, 37,252; employable workers, 14,691—this includes 10,730 men and 3,961 women. There are listed 5701 men and 2287 women, a total of 7988, full time workers. The remaining workers are listed under the following headings: 2415 on part time, of these 1841 are men and 574 are women; 4288 wholly unemployed (3188 men and 1100 women).

LAMB HEADS ERA CHORAL PROJECT

June 23, 1934 Herald
Announced by Carney as
Greater Boston Chairman

Joseph P. Carney, state ERA administrator, yesterday announced the appointment of Frederick Lamb of Boston, choral conductor, to the position of chairman of the entire ERA choral project for Greater Boston. The appointment came through Judge William J. Day of the music advisory committee.

Mr. Lamb announced that an appropriation had been made to allow the continuance of the music and choral projects through the month of July.

Hundreds listened yesterday afternoon to the ERA orchestra and choral group concert on the State House steps. Among the entertainers were those who in the old days as members of Oscar Hammerstein's opera groups, Flo Ziegfeld's Follies and similar musical organizations, had thrilled audiences from coast to coast. The combined groups numbered about 150. It was under the direction of Prof. Solomon Braslowsky, while other conductors who took part were Will Dodge, Lamb, Arthur Wilson and Stephen Townsend.

Maj. Roswell G. Hall, city of Boston ERA administrator, yesterday announced a project for razing old buildings throughout the city, and said that the enumerators of the city planning board were now conducting a survey of those to be torn down. Announcement was also made that 24 persons have been assigned to the drama project, which is to produce old plays. The first rehearsal will take place Monday morning in the Williams building at Shawmut avenue and Brookline street.

ERA JOINT CONCERT IN BROOKLINE TONIGHT

The ERA Symphony orchestra of 40 pieces and the ERA symphonic choir of 100 voices will give a joint concert tonight at the Dean road shell, Brookline, at 8 o'clock. Will Dodge will conduct the orchestra and Frederick Lamb the choral unit. The program is as follows:

1. Overture, Sakuntala Goldmark Orchestra
2. a. Unfold ye Portals Gounod
b. Sweet and Low, a capella Barnaby
c. Funiculi Funicula Denz
Symphonic Choir and Orchestra
3. Concert Waltz, Emperor Strauss Orchestra
4. a. To Thee O Country Eichberg
b. Largo from Xerxes Handel
c. The Bells of St. Mary's Adam
Symphonic Choir and Orchestra
5. Prelude Rachmaninoff Orchestra
6. a. Sylvia Speaks
b. Sweethearts from Maxime Romberg
c. Sanctus from St. Cecilia's Mass Gounod
Symphonic Choir and Orchestra
7. Three Dances from The Bartered Bride, Smetana
a. Polka
b. Furiant
c. Dance of Comedians
Orchestra
8. The Lost Chord Sullivan
Symphonic Choir and Orchestra
9. a. Soldiers Chorus from Faust Gounod
b. Home of the Range Cion
c. Taps Pasternack
Symphonic Choir and Orchestra
The Star Spangled Banner

To Conduct Concert



SIGNOR ALFONSO D'AVINO

Who will conduct a band concert to be given by 50 ERA musicians at Columbus Park, South Boston, today.

ERA BAND TO PLAY IN SOUTH BOSTON

Signor Alfonso D'Avino will conduct an ERA band of 50 musicians at Columbus park, South Boston, at 2:30 P. M., today, when winners in swimming events at all the civic beaches during the summer will compete for 18 silver cups to be awarded by the park commission.

The program has been arranged by Joseph P. Carney, ERA administrator; Judge William J. Day, Miss Frances E. Killilea, Henry Woelber and J. W. LaLonde. The ERA band will play nine selections.

TWO CONCERTS BY ERA WILL BE GIVEN TODAY

An orchestral concert by Will Dodge and his ERA orchestra at the Museum of Fine Arts at 3 o'clock this afternoon and a program by the ERA civic chorus directed by G. Roberts Lunger at the Jamaica pond bandstand at 8:30 o'clock tonight comprise the activities of the ERA music groups.

The program at the Museum of Fine Arts:

- Polonaise from Eugene Onegin Tchaikowsky
Suite—Henry VIII Saint Saens
Introduction—Entrées des Clowns
Idylle Ecossaise
Le Fete du Houblon
Danse de la Gypsy
Scherzetto
Gigue et Finsle
Overture—Don Giovanni Mozart
Lichesscluser Andre
En Mer August Holmes
Selections from The Song of the Flame
Stothart
Rhapsody—Virginia Haydn Wood
Nocturne & Scherzo from Midsummer
Night's Dream Mendelssohn
Gavotte Goddec
Slavonic Dance, Number 15 Dvorak

The program at Jamaica pond:

- "Cherubic Hymn" Grechaninof
"The Song of the Cudgel" (Russian Craftsman's Song) Leon Sahatjian, baritone
"A Spirit Flower" Campbell-Tipton
"Sweet and Low" Barnaby
"Triumph, Thanksgiving" Rachmaninof
"The Promised Land" Burleigh
(Lycurgus Lockman, baritone)
"Old Man River" (from "Show Boat")
(male chorus) Kern
"I'm So Glad Trouble Don't Last Always"
(women's chorus) Deft
"Our Father" Grechaninof
"Hallelujah" (in Hebrew) Lowandowski
(special group directed by Samuel Rosenthal)
"Come to the Fair" Martin
"Swing Along" Cook
"Oft in the Silly Night" (Old Irish time)
(special group directed by Marzuerite Porter)
"Turn Ye to Me" (Old Gaelic Song) Foster
"Wide River" Foster
"Glory Be to God" Rachmaninof
"Dance A Cachucha" Sullivan
"The Star Spangled Banner" Key

ERA CONCERT TONIGHT AT FENS STADIUM

Their regular Friday evening joint concert at Fens Stadium, by the Rose Garden, will be given by the ERA Civic Chorus of Boston—G. Roberts Lunger, conductor—and the ERA Civic orchestra of Boston—Harry Ellis Dickson, conductor—from 8:15 to 10 o'clock tonight.

The chorus will sing:

- "Cherubic Hymn" Grechaninof
"Trees" Raabach
"Stout-Hearted Men" (male chorus)
"Ye Watchers and Ye Holy Ones" (old German melody)
"Allah's Holiday" Fridl
"Tally Ho" (women's chorus) Leoni
"Swing Along" Cook
"There's Rhythm in the River" (special arrangement)
"Mornings" Sneaks
"Southern Lullaby" Burleigh
Helen Holiday, soprano
Emmanuel Mansfield, tenor
"Home on the Range" Guion
"Italian Street Song" Herbert
Marzuerite Porter, soprano
"The Star Spangled Banner"

The orchestra will play:

- "Pomp and Circumstance" Elgar
"Fortune Teller" selections Herbert
"Largo" Handel
"Tales from the Vienna Woods" waltz
Stratus
"Ballet Egyptian" Luizini
"Hungarian March" Berlioz

ERA Theme Song by ERA Conductor Upholds Local Culture by Trisyllable

Sept 7, 1934

Boston, first to hear "America," is likewise the birthplace of the original ERA theme song. Words and music are by C. Leroy Lyon, conductor-organizer of the ERA Community Chorus of the Back Bay and of the ERA Community Chorus of Roslindale, either of which will run through it for you, on request.

It is possible that "Strike Up a Song," as Mr. Lyon entitles the number, is being hummed at the White House. A copy was recently sent to the President who had his private secretary write the author-composer the following note:

My dear Mr. Lyon:

The President has asked me to acknowledge the receipt of your song which you were good enough to send him and has requested me to tell you of his appreciation of your kind thought.

Very sincerely yours,

M. A. LeHand

The ERA anthem starts off rather like a torch song with the words. "The days are dark and night is filled with longing," which seems to demand the tear-stained tones of Miss Helen Mor-

gan or Miss Ruth Etting. The mood soon changes, however, as the following lines show:

Let's have a song that thrills the heart with cheer.

If there is sadness in your soul still calling,
Strike up a song and smile, for happiness is here.

Sung to a hearty march tune.

The words of the chorus are:

Clear the atmosphere with singing;

Make the pulses leap with ardor;

Everyone will welcome singing—

That's the way to keep good cheer in store.

That trisyllable in the first line is a direct challenge to the "June Moon" school of popular song lyric writing. Only a Boston writer would have thought of it. The rest of the refrain is the sort familiar to Sigmund Spaeth, who, like the late Ring Lardner, spends so much of his time looking for sense in songs of this kind. And, generally, looking in vain.

The City Wide Emergency Committee on Health and Recreation, for which Mr. Lyon has been a voluntary conductor of amateur choruses, points with pride to the final verse of the song, which it considers "the most interesting":

The ERA is here to solve our problems.

Let's give a hand to help the cause along.

In other times men failed and died, unaided,

But now with happiness we smile and sing our song.

The recent movie, "Stand Up and Cheer," was written around the idea of an additional member to the President's Cabinet, secretary of recreation. Should this ever come to pass, Mr. Lyon, who has the added advantage of having been a social secretary at Camp Devens during the World War, would be ideal for the job.

M. E. P.

Theme Songs Rampant in ERA Set-Up; Latest Goes for Winnie-the-Pooh Hums

Sept 20, 1934

E. R. A. OPERA ORCHESTRA IN CONCERT AT LIBRARY

The E. R. A. Opera Orchestra entertained at an operatic concert in the Lecture Hall of the Boston Public Library last evening, Raffaele Martino conducting. The guest artists were Elvira Baratta, Helene Norwood, Lois Smith and Edith Talbot, sopranos, Gaetano Romboli, baritone.

The program opened with "Italiana in Algeria" overture by the orchestra; "Tannhauser" Dich teure Halle, with Edith Talbot in the solo parts, accompanied by the orchestra; Lois Smith was heard in "Der Freischutz." Gaetano Romboli rendered the baritone solo "I Pagliacci." Elvira Baratta sang selections from "Cavalleria Rusticana." Helene Norwood and Giuseppe Gozzi, baritone, sang the duet from Aida.

Between the solo parts the orchestra rendered selections from Martha and other operatic numbers.

C. Leroy Lyon, conductor-organizer of the ERA Community Chorus of the Back Bay, who composed the original ERA theme song, has a rival in Mrs. Estelle Forster, conductor-organizer of the ERA Community Chorus of the South End, who has also composed an ERA theme song. Mr. Lyon may be said to be one up on Mrs. Forster, however, as he wrote the words and music of his theme song, whereas his South End colleague wrote only the music.

The title of Mr. Lyon's composition is "Strike Up a Song," but Mrs. Forster sticks to her subject and calls hers "South End ERA Chorus Theme Song." While the Back Bay conductor's lyric states, gratefully enough, that "the ERA is here to solve our problems," Mrs. Forster's music is written around the less temporal line of the poet, Frank Robinson—"I believe in the power of the living God." This credo, plus considerable humming, is said to constitute all

the lyrics there are in Mrs. Forster's opus.

The entire ERA music set-up is believed to be seething with theme songs. Conductors of seven other amateur community choruses are suspected of aspirations of the sort. Several of them are said to have been seen gnawing on their batons and inquiring "What rhymes with Roosevelt?" Others running up the scale absently substitute a long-drawn-out "Emergency" for the usual "Do-re-mi."

It may be that a battle of the theme songs will have to be staged some time this season in order that an official ERA anthem may be decided on. Until then there is bound to be a certain amount of confusion in Boston's ever-widening ERA music circles. If volume means anything, the Lyon forces are likely to win, as the composer of "Strike Up a Song" is conductor not merely in the ERA Community Chorus of the Back Bay but of the one in Roslindale as well.

Mrs. Forster's group plan to include her theme song in the program to be given tomorrow evening at the League of Women for Community Service, 358 Massachusetts avenue. Maybe the South End will win the battle of the theme songs, at that. Song is full-throated in the South End, as it has the Elevated to contend with.

M. E. P.

A New Orchestra Under a New Deal

Jan 28, 1935
BY means of the unique program given in the Boston Opera House last evening, the E. R. A. activities in support of music as a profession assumed a new significance as offering—unintentionally, perhaps—a special service to the community. For the past several months, local E. R. A. musical units have been practicing and giving concerts in various parts of the city. From these various groups, Mr. Will Dodge recruited the combined E. R. A. Symphony Orchestra which played under his conductorship. Miss Myrna Sharlow, opera singer, also was to take part in the program but was prevented from appearing by the weather. Snow and cold, however, exerted no restraining influence upon the personnel of the orchestra, for there were but few vacant chairs among the one hundred or so musicians; while the audience would have been considered of good size in almost any other hall.

It is a question whether the arrangements providing for the employment of the E. R. A. musicians in the long run would have been considered wholly satisfactory unless some relation were established between their performances and the community at large. In other words, no body of musicians, no matter how devoted to their art, would care to present orchestral performances without the presence of an audience. An interested public is necessary—a public, moreover, whose support can be aroused only by the merit and attractiveness of the performances themselves. No imagined duty will ever draw listeners to concerts which normally they do not desire to attend.

It is from this point of view that the concert last evening, given under the auspices of both the State and city Emergency Relief Administrations, obtains its special interest. In the present musical situation generally, there is a weak link in the educational chain leading to a cultivated musical nation. On the one hand, the established symphony orchestras are playing music of a highly advanced character—music in substance and appeal that is far beyond the comprehension of all but a small minority in the population. On the other hand, there is popular jazz, which, despite certain exhilarating qualities in the more skilful forms, is of doubtful value. Between the two extremes there is nothing.

Paradoxically, this great gap does not exist in the field of composition. On the contrary, the product of such composers as Johann Strauss, von Weber, von Suppé, Massenet, Rubinstein, Delibes, Nevin, Victor Herbert, Sousa, Cadman, Rudolf Friml, Jerome Kern, and a host of others, comprises a golden treasury of light music which not only is a joy and a delight to the average listener but which is a potential stepping stone leading away from jazz, where jazz is surfeiting, toward the appreciation of the higher forms of musical composition.

Thus, Mr. Dodge proffered a signal service in compiling his program. He played, for example, "The Blue Danube" of Strauss, the "Irish Rhapsody" of Victor Herbert, the Largo from Handel's "Xerxes" and an arrangement for string orchestra of the popular Andante Cantabile from Tchaikovsky's string quartet, in addition to Liszt's tone poem, "Les Preludes," and the Prelude to Wagner's opera, "Die Meistersinger," for more substantial fare. These pieces were played in a musicianly and workmanlike manner, and in other respects the concert was well-organized. The orchestra was solidly founded in the double basses, well fortified with brass, supplied with sufficient 'celli and secondary strings, suitably equipped with woodwinds and graced with a flexible body of first violins. No doubt in future concerts, better weather will bring a better response and a bigger audience.

N. M. J.

ERA Prospects for Music in Boston; American Music

A meeting was held last Tuesday to determine the future course of E. R. A. activities in music in Boston, so that the money available might be spent to the best possible advantage. It was decided that an orchestra should be got together of the pick of the present E. R. A. orchestras, that rehearsals for this new body should be more frequent and concerts fewer but of better quality in performance. The concerts will be given in the Boston Opera House. Moreover a large quantity of American music will be performed to the end that the deserving American composer may benefit and that works by older and established American composers may be heard again. Walter Piston, the composer, and Dr. Hugo Leichtentritt, the eminent musical scholar, have consented to serve on the committee for the selection of these American works. Part of a letter from Mr. Piston follows as explanation of a possible policy in this matter.

"It is my opinion that the programs of American music sponsored by the E. R. A. should be made up of two types of compositions. First of all they should contain music by established American composers, such as Chadwick, Carpenter, Converse, Hill, Foote, Mason, Loeffler, Shepherd, Smith. These would give a certain dignity and solidity to the program and would not present any problems of modernism or strangeness of idiom. Second, I believe the most good would be accomplished by giving works which could not have a chance of performance by a major symphony orchestra. There exists a group of younger Americans who have at present, or at least have had, good opportunities for performances and who are not really in need of this kind of help, as are many other deserving composers.

"I should like to see steps taken to bring out manuscripts from composers who have not had a chance to hear their works performed, either for lack of contact with conductors or for lack of funds for copying parts or other reasons. Some unknown composers of talent work on in the dark, and we should never discover them if they were not made to feel that there was a ray of hope in the distance."

SIXTH CONCERT BY E. R. A. CHORUS AND ORCHESTRA

The sixth concert sponsored by the E. R. A., presenting the Boston E. R. A. Civic Chorus and the F. E. R. A. Symphony Orchestra, was heard last evening by a large and appreciative audience at the Boston Opera House.

Featuring the choral numbers was the rendition of Mabel Daniels' well-known composition "Exaltate Deo," by the mixed chorus of 86 voices, with G. Roberts Lunger conducting. Miss Daniels, a native of Swampscott, composed the number on the occasion of the 50th anniversary of Radcliffe College.

The orchestral compositions, unlike those of last week, were for the most part those of foreign composers. Will

Dodge conducted.

The program follows:

Orchestra: "Overture to Tannhauser" Wagner
Chorus: "Unfold Ye Portals".....Gounod
"Blow, Bugle, Blow".....Haddon
Orchestra: "Rhapsody".....Lalo
(a) Andantino.
(b) Presto
Chorus: "Exaltate Deo".....Mabel Daniels
Intermission
Chorus: "Pilgrim Song".....Tchaikowsky
"As the Waves of the Sea".....Gretchaninof
"O Gladsome Light".....Gretchaninof
"Salvation is Created".....Tchestrnokoff
"Farewell Carnival".....Rimsky-Korsakov
Orchestra: "Capriccio Italienne".....Tchaikowsky
Chorus: "Steal Away" (Directed by Lycurgus Lockman)
"Mary and Martha" (Directed by Lycurgus Lockman)
Orchestra: "Old Black Joe" (Arranged for strings by Pochon)
Chorus: "Russian Fantasy" Dr. Samuel R. Gaines
Orchestra: "Danse des Bouffons" Rimsky-Korsakov

March 15, 1935 gbk

Music of a Former Century a la Mode

May 17, 1935 Ora

THE rococo spirit was studiously invoked last evening at the Opera House by the E.R.A. Opera Orchestra and chorus under the direction of Raffaele Martino. The program was dedicated almost wholly to eighteenth century music. The stage, to lend the tone of authenticity, had a paneled backdrop in the mode of the period. The participants all wore the elaborate court costume of the time. And the platform, finally, was illuminated largely by candlelight—one candle on each music stand. Perhaps only a harpsichord was wanting to the projection of a complete and harmonious picture. But this instrument is so frequently and adequately replaced by the piano that from a purely musical standpoint its absence was not too noticeable.

However engaging were the external aspects of last evening's presentation, these alone, it is gratifying to relate, were not responsible for the distinction and felicity of the presentation. It was Mr. Martino's choice of program that commanded the greatest admiration. All the works presented, with one or two exceptions, were of rare vintage, but in no case was the interest purely professional. Bach's Concerto in D minor for three cembali and orchestra and his arrangement of Vivaldi's Violin Concerto in A minor for the unusual combination of four cembali and orchestra were originally written for the piano students at the Collegium Musicum in Leipzig. But in no way can this music properly be called purely academic or dry. Both represent a fluent style of writing and an extremely interesting manipulation of the piano ensemble.

The organ music of the seventeenth century Frescobaldi, of which an excellent example was provided in the Canzone and G minor Fuga arranged for orchestra, constitutes a wealth of material which recommends itself not only by virtue of its intricate contrapuntal texture and harmonic skill, but also for its intrinsic musical values which may well be ascribed to no less illustrious a category than that which includes the fugues of Bach and the last quartets of Beethoven. More of this music should be transcribed for orchestra or combination of brass or strings. Its confinement to the organ in modern times makes for too limited an audience.

Among the charming and inspirational short pieces arranged for various combinations last evening—that is to say, the suite which for some inconceivable reason the program ascribed to the eighteenth century—"The Little Windmill" of

F. Couperin, played by flute, oboe and bassoon, is most worthy of being singled out. This harpsichord piece is legitimately transcribed for wood winds, since the composer himself indicates frequently during the course of his "Ordres" the possibility of other media than the keyboard instrument for their performance. In fact, Couperin's clavecin and chamber music, viewed in respect to the composer's own recommendations at various times for optional arrangements, holds a considerable literature in store for sundry ensemble groups, including the duopiano, string or wind duet, trio, quartet, etc.

Boccherini's Minuet, the Galuppi Aria, the dance movements from a Handel suite and the vocal selections from Mozart's "Figaro," although musically not less convincing than the works mentioned, must be dismissed with mere mention. The performance of the Finale from the Haydn "Farewell" Symphony, on the other hand, is noteworthy for graphic representation that accompanied it. As it is reported to have been originally presented, one by one the musicians ceased playing extinguished their candles, and made their silent exit, until only the concertmaster, a second violinist and the conductor remained.

The performance of the various participants last evening does not suffer too critical an examination. Suffice it to say that Mr. Martino is doing as well as he can within the limitations of his material. In Boccherini, Galuppi, Handel, Mozart and the shorter morsels, on the other hand, the playing was quite satisfying and often attained a delightful and suitable archaic quality. Misses Morrison, Hallett, Wolfe, Barberi, Carleton and Beasley acquitted themselves adequately, if somewhat timidly, and Mr. Boardman with distinction, in the various piano parts.

A. V. B.

E. R. A. MUSIC GROUPS HERE PRESENT THREE CONCERTS

The Seventh Symphony of Schubert was the major composition played yesterday afternoon by the E. R. A. Symphony Orchestra before a large audience in the assembly hall of the Museum of Fine Arts. The program, which was directed by Will Dodge, included the ballet music from Massenet's opera "Le Cid," and the Overture to "Robespierre" by Litloff.

At the same hour two other E. R. A. choral and orchestral groups were heard in similar concert programs at Emmanuel College and at the Y-D Club, 200 Huntington av. Richard Cosby and Chester Mason led the orchestral numbers. The concerts were sponsored by Arthur G. Rotch and Col Thomas F. Sullivan, of the Emergency Relief Administration.

PROBE HUB ERA MUSICAL JOBS

Council Calls Inquiry Into

Hiring Aliens

June 18, 1935 Park
After charges had been made that

aliens and non-citizens are employed on Boston's ERA music projects, while worthy musicians who live in the city are unable to find work, an immediate investigation was ordered, yesterday, by the Boston City Council.

It was also declared that a majority of the leaders of ERA orchestras in Boston are employed on other jobs and that one orchestra director has three members of his family who are working under him.

"An alien who has been in the country only two months is employed on one ERA music project in Boston, and another alien here only eight months is engaged on a similar project," it was stated by Councillor George W. Roberts of the Back Bay, who sought the investigation.

E. R. A. GIVES FIRST TERCENTENARY SHOW

The first of a series of Summer evening E. R. A. Boston Common tercentenary park shows was given on the sloping shores of the famous Frog Pond last night before an audience of nearly 1000. A similar show will be staged there Friday night and two or three evenings weekly thereafter for the balance of this month and August.

Information, enjoyment, music and patriotism are the keynotes of the shows. Last night there were movies of the United States Navy submarine service and of scenes in the Yosemite National Park furnished by the United States National Park Service.

The program manager was Joseph A. Crossen and the leader of the singing was Leon E. Baldwin. The program in the future will include many films showing the farflung activities of various Government departments.

SEEING the ERA reading and game room project grow into a permanent recreational center has been the happy lot of Gordon L. Norton, director, and Katharina P. Flanagan, co-director, of the work.

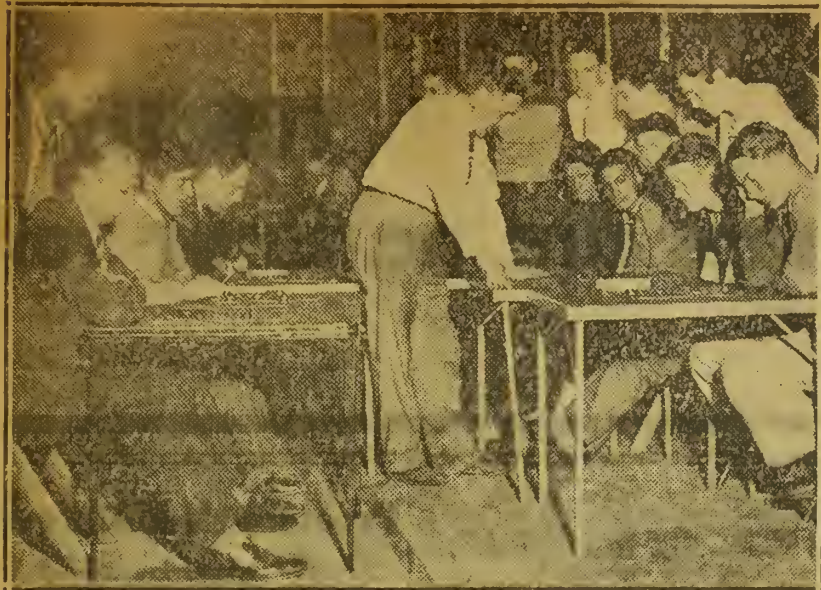
When one man was asked his opinion regarding the value of the projects, sponsored by the ERA and the City Wide Emergency Committee on Health and Recreation, he said tersely: "It gives young people a chance to think about something besides Communism."

In 1932, the project supervised by Community Service, which is the Boston headquarters of the American Recreational Association—of which Mr. Russell is executive director—was organized under Mr. Norton, assisted by members of the city welfare department which staffed the rooms.

In 1933, ten rooms were opened in Boston municipal buildings which entailed no rental costs. These rooms were located in the South End, the outer South End, West End, Charlestown, Roslindale, Jamaica Plain, Upham's Corner, Field's Corner and South Boston.

Then along came the ERA to absorb the work, which by this time was far beyond the experimental stage. It went a step further than the first idea, for it acknowledged the needs of unemployed and employed women, and its plans included the opening of reading and game rooms.

Offers Something Besides Communism for Boston Young People to Think About



ERA Reading and Game Room

Checker Tournament at Norfolk House, with Patrick Leonard of Jamaica Plain, Volunteer Instructor, Supervising the Play

MILLIONS ENJOY ERA ENTERTAINMENTS

Statistics Announced for First Six Months of Year *1935*

Nine hundred and five ERA professional actors and actresses, musicians and singers gave 3417 concerts and performances before 2,736,110 persons in Boston during the first six months of this year, according to a compilation made for W. Duncan Russell, executive director of ERA music and drama. In addition to these activities his department is responsible for the activities in 38 reading and game rooms in this city, all of which have been largely attended.

At eight civic theatre centres here, 134 professional performers gave 360 productions before 175,811 persons. Ten ERA professional orchestras, the membership comprising 329 musicians, played 1669 concerts before 1,225,954. Two professional choruses under G. Roberts Lunger and Frederick Lamb, with a membership totalling 212, gave 427 concerts before 437,200 persons.

Ninety-six members of ERA operatic groups, under the direction of Raffaele Martino, gave 199 concerts before 61,450, and 134 musicians connected with four ERA professional bands gave 762 concerts before 835,695 persons. These professionals receive approximately \$18 a week for 24 hours work.

ERA FUNDS TO BE SPENT ON CULTURE

Will Employ Writers,
Musicians, Artists
and Actors

Aug 2, 1935

WASHINGTON, Aug. 1 (UP)—Work relief officials plan to spend part of their \$4,000,000,000 raising the standards of American culture.

They will employ needy writers and actors, musicians and artists on white collar projects all over the country, stressing development of national literature and plays, music

and painting.

NAMES DIRECTORS

Henry G. Alsberg, foreign newspaper correspondent, was appointed by Works Progress Administrator Harry L. Hopkins to direct writers activities. He will sponsor compilation of an American guide book and record a history of the New Deal's employment programme.

Unemployed actors, working under plans of Miss Hallie Flanagan, Vassar College professor, will entertain and educate other needy by producing legitimate dramas. Most of the plays will be American.

Musicians will be formed into orchestras under Nikolai Sokoloff, Connecticut conductor, who has directed the New York, Cleveland, San Francisco and Cincinnati symphonies. American compositions will be featured.

From \$65 to \$94 a Month

Artists and sculptors, their work coordinated by Holger Cahill, New York, will decorate and paint murals on some 2000 new federal buildings.

The workers will receive from \$65 to \$94 a month, paid from the \$300,000,000 set aside by Congress for white-collar relief projects. Almost all the money will go for labor and only a small part for materials.

Work-relief directors, meanwhile, intimated their drive to create 3,500,000 jobs will be underway in at least 13 States by Aug. 15, transferring unemployed to government payrolls.

PLAN FOR OPERA GROUP UNDER ERA APPROVED

With the ultimate object being the development of an opera group to give operas in full, an ERA project for \$13,000 to engage 120 vocal and instrumental musicians in Boston for the next six weeks was approved yesterday.

The preliminary plan is to give concerts with lectures on opera stories and opera history in school auditoriums, public library and other available halls with no admission fee to be charged.

Already in Boston there are 905 professional actors and actresses, musicians and singers giving ERA performances and concerts, there being 134 professional orchestras comprising 329 musicians; two professional choruses with 212 voices, 96 members of ERA operatic groups and 134 bandmen in four ERA bands. Each of these singers, performers and musicians average 18 a week for a 24-hour week. *Aug 3, 1935*

All 5 Boroughs Will Get Free

W.P.A. Concerts

Sept 24, 1935 Fri.

Winter Program Includes
Expansion to Put Full
Orchestras in 3 Divisions

Total 1,000 Musicians

Larger Greenwich Group to
Play in Queens, Richmond

New York will have free symphony concerts in every borough this winter, it was announced yesterday by George Crandall, manager of the local W. P. A. Concert Unit. Expansion of the unit's activities has been made possible by funds allocated for the Federal Musical Project, which is under the direction of Dr. Nikolai Sokoloff, formerly director of the Cleveland Symphony Orchestra.

Hugo Bergamasco, director of personnel of the Concert Unit, said yesterday that the unit had been requisitioning musicians since September 1, when 486 were on the lists. Since then 300 more have received jobs and the requisitioning will continue until there are 1,000 musicians in the unit.

From this new talent, thirteen men will be added to the New York Civic Orchestra, sixteen to the Brooklyn Symphony Orchestra and fourteen to the Bronx Symphony Orchestra, so that the boroughs of Manhattan, Brooklyn and the Bronx will each have a full-size symphony orchestra. Thirty-eight men will be added to what is now the Greenwich Sinfonietta to form a new group which will be known as the Queens-Richmond Symphony Orchestra and which will give performances in the two boroughs whose names it bears. Mr. Bergamasco said that he hoped it would be possible to establish still another orchestra, so that there would be five full-size symphony orchestras in the city, but said that these four were the only ones for which definite plans had been made.

Fifteen Dance Orchestras on List

The new program calls for enlargement of existing orchestras and establishment of new ones, so that there will be, in addition to the symphony orchestras, four full-size symphonic bands, a chorus of sixty voices, fifteen dance orchestras, six string quartets and ten or twelve string trios. The string quartets and trios will be used almost exclusively for performances in hospital wards.

In Manhattan, during October, symphony concerts will be held on Wednesday afternoons at 2:30 in the American Museum of Natural History and on Thursday afternoons at 4 at the McMillin Academic Theater, Columbia University, at Broadway and 116th Street. The Brooklyn Symphony Orchestra will give Saturday night concerts at the Great Hall of

City College, 138th Street and Amsterdam Avenue, and the New York Civic Orchestra will play on Sunday nights at the branch of City College at Lexington Avenue and Twenty-third Street.

Bronx Concert Program

In the Bronx symphony concerts will be held on Friday nights by the Bronx Symphony Orchestra and on Sunday nights by the Queens-Richmond Symphony Orchestra at the Bronx County Building, 168th Street and Walton Avenue. In Brooklyn concerts will be given at the Brooklyn Museum by the New York Civic Orchestra on Saturday afternoons at 3 and by the Brooklyn Symphony Orchestra on Sunday afternoons at 3:30.

The times and places for concerts in Queens and Richmond, which had no music of this type last year, will be announced later.

There will be a series of four concerts at the McMillin Academic Theater, at which the guest conductors will choose their programs entirely from the works of American composers in order to demonstrate to the public what music has been written by Americans. These concerts will be given on November 26, December 17, January 28 and March 10.

W.P.A. Concerts Here Attended By 1,738,586

662 Performances Heard
in Greater City Between
June 1 and September 15

Sept 26, 1935
8 Orchestras Contribute

Greenwich Sinfonietta and
3 Bands Are Included

Total audiences of 1,738,586 heard the 662 free concerts given here between June 1 and September 15 by organizations under the direction of the WPA Concert Unit, it was announced yesterday by George Crandall, manager of the unit. Four orchestras, the New York Civic, Brooklyn, Bronx and Municipal Chamber Symphonies drew an attendance of 449,575 in their 172 concerts in Central, Prospect and Forest Parks and the Educational Alliance.

Indoor concerts, including those of the first week in June and the series of the Greenwich Sinfonietta at the Brooklyn Museum through the summer, seventy-two in all, drew a total of 26,425. Forest Park, where twenty-five concerts were held, led in the attendance total with 139,700. The attendance at forty concerts in Prospect Park was 119,000 and 73,350 for twenty-three concerts on the Central Park Mall. The Greenwich Sinfonietta played fourteen times in Astoria Park for audiences totaling 42,000.

Three dance orchestras, the Knicker-

bocker, Colonial and Gotham, played for dancing 134 times before a total attendance of 887,550. The Colonial orchestra of fourteen Negro musicians, gave sixteen dance programs at Colonial Park in Harlem for an aggregate attendance of 177,350. Except for the Tuesday and Thursday evening dance sessions in Central Park, where attendance at times reached 25,000 on an evening, these dances in Harlem were the most attended.

Three bands, the New York State Symphonic Band under Giuseppe Creatore's direction, the Manhattan Concert Band and Park Department Band, gave 172 concerts for a combined audience of 343,435, including ninety-two concerts in city parks, ten at Jones Beach and seventy in hospitals, welfare institutions and playgrounds. Eight chamber music groups gave 177 concerts in Y. M. C. A. auditoriums, settlement houses, libraries and churches and at civic affairs for an attendance of 58,126. The W. P. A. ensembles also gave many radio programs, 571 studio broadcasts and 103 broadcasts by remote control.

The W. P. A. symphony orchestra gave three American works for the first time, Bernard Rogers's suite, "One Upon a Time," a song cycle by David Diamond and Armand Balendonck's orchestral family fantasy, "The Donkey." Mr. Diamond was also represented by five other works. Other rarely heard compositions in these programs were Sibelius's incidental music for "Pelicas et Melisande," three dances from William Grant Still's "La Guaiabesse" and a Creole Fantasy by the Uruguayan composer Fabini.

662 WPA CONCERTS HEARD BY 1,738,586

Sept 27, 1935 Fri.
Figures Cover Free Programs

From June 1 to Sept. 15 by
19 Instrumental Groups.

SERIES STRESSED VARIETY

Symphony Orchestras Performed
Before Estimated Audience
of 449,575 in Parks.

[From Late Editions of Yesterday's TIMES.]

A total of 1,738,586 persons heard 662 free concerts by the nineteen instrumental ensembles of the WPA Concert Unit between June 1 and Sept. 15, according to an announcement of attendance figures by George Crandall, manager of the concert unit.

The four symphony orchestras—the New York Civic, the Brooklyn and the Bronx ensembles and the Municipal Chamber Symphony—gave 172 programs in Central, For-

est and Prospect Parks and the Educational Alliance. The combined audience was estimated at 449,575.

The out-of-door concerts began early in June, but there were seventy-two programs indoors during the first week of that month. The Greenwich Sinfonietta played twice a week at the Brooklyn Museum during the Summer to an audience of 26,425 persons. The same ensemble appeared fourteen times at Astoria Park, with a total attendance of 42,000.

A policy of rotating a staff of six conductors brought variety to each of the series. There were also four guest directors and soloists. A number of rarely heard works were performed and there were three first performances of American compositions by Bernard Rogers, David Diamond and Armand Balendonck.

The Concert Unit arranged for 134 programs by three dance orchestras—the Knickerbocker, Colonial and Gotham—in Central Park, Colonial Park, Prospect Park, Roosevelt Playground, Fort Greene Park and at the Bronx County Building. These programs were attended by 887,550 persons.

The New York State Symphonic Band, the Manhattan Concert Band and the Park Department Band played at 172 concerts to 343,435 people. The programs included ninety-two in the city parks, ten at Jones Beach and seventy at hospitals, welfare institutions and playgrounds.

Chamber music ensembles, consisting of eight string trios and quartets, gave 177 concerts in Y. M. C. A.'s, settlement houses, libraries and churches to a total audience of 58,126.

Activities of the various ensembles were not confined to public appearances. A large percentage of musical broadcasts over Station WNYC were from the studios by the various WPA units.

Hoffmann Presents His Large Orchestra

Sept 30, 1935

IN its first public concert, the Commonwealth Symphony Orchestra at Sanders Theater, Cambridge, on Saturday evening answered at least a few of the many questions which are bound to arise regarding the implications and possibilities of local E R A musical activities.

Are there enough good musicians available to organize an orchestra deserving either the term "Commonwealth" or "Symphony?" Can these be obtained outside the professional and semi-professional organizations already established? To the doubtfully inclined, the appearance of the stage at Sanders Theater must have been something of a surprise. As the musicians assembled, the listener counted at least nine double basses as the foundation of Mr. Hoffmann's formidable string section. The remainder of the orchestra was in like proportion, comprising from eighty-five to a hundred players.

What type of program best fits the capabilities of the players and the musical needs of the community? The earlier

Boston E R A organization last year partly answered this question by playing a certain number of American compositions in all programs. On Saturday evening Mr. Hoffmann followed this precedent to the extent of giving a first performance of Mr. William Clifford Heilman's Nocturne, "By the Porta Catania." In addition the conductor explored the neglected "light classic" field by playing Adolphe Adam's Overture, "If I Were King." An excerpt from Humperdinck's "Königskinder" was another unhackneyed item. Haydn's "London" Symphony in D major was the concluding number.

The Nocturne by Heilman impressed the listener as a composition of sincere inspiration, interesting design, adroit instrumental device and charming character throughout. It begins with gentle woodwind melodies in the lower register and gradually envelopes the entire orchestra. There is a brighter middle section with the woodwinds again predominant, especially the flute; and later, in a moment of exuberance, the composition almost grows out of the Nocturne classification. Finally, there is a return to the quieter mood of the beginning. Harmonically the work resembles the style of Debussy and early Ravel, but it has a definite basis of tonality, and its impressionistic mood has a decidedly individual cast. Mr. Heilman, a faculty member at Harvard for twenty-five years and a former teacher of Mr. Hoffmann, heard the performance of his work and bowed to applause.

Mr. Hoffmann has made two or three previous appearances as E R A musical director at concerts of ensemble music for small groups. Saturday evening, however, he made his initial bow as conductor of the large orchestra. He confirmed an impression of competence and musicianship previously made. With good material and a successful system of rehearsals, he should be able to develop an orchestra of considerable power and eloquence. No doubt the present tendency toward a matter-of-fact performance will in time give way to firmer attacks, and Mr. Hoffmann's wielding of the baton will appear less anxious and fluttery. The conductor is a sensitive musician, and in his desire to obtain delicate shadings he demands something a little beyond the orchestra's present capacity.

Conductor and orchestra quite naturally directed their major efforts toward a commendable presentation of Mr. Heilman's Nocturne. At the conclusion of this piece, the small audience was particularly enthusiastic in its applause. The performance of the music from Humperdinck's "Königskinder" was rather heavy-handed. In the final movement of Haydn's symphony, however, the musicians found their most alert and responsive manner. N. M. J.

Haydn's "Creation"

By E R A Choristers

Oct 14, 1935

ALEC BUCKINGHAM SIMSON, a conductor of British origin, made his first appearance before a Boston orchestra and chorus yesterday afternoon under conditions that made his introduction in many respects unusual. The Emergency Relief Administration which sponsored the appearance was lavish in providing the spacious Mechanics Building as the mise-en-scène, and a chorus of some 250 members as well as a ninety-piece orchestra as the performers. Mr. Simson was permitted, moreover, to undertake so ambitious a work as Haydn's "Creation" and was evidently not stinted as to the number of rehearsals in which

to prepare it.

The Haydn oratorio was not presented in its entirety, but was condensed with discrimination. Part I remained intact, while the second and third parts revealed generous incisions. Mr. Simson obviously considered his performers in determining which numbers to omit.

The burden of the soloists, it is curious to note, was relieved in the cases of soprano and tenor by having two singers share the role, not simultaneously, but by apportioning the recitatives and songs. Uriel was performed by Howard Stevens and Robert Walsh; the angel Gabriel

was sung by Margaret Godding and Joan Ruth (the former also did the few airs of Eve at the end). John Percival, bass, sustained the part of Raphael alone, and also undertook the music allotted to Adam, who appears in the last part.

The combined Boston Civic and Greater Boston Chorus gave the impression of being sure of their parts, of having been well enough prepared to respond to almost every cue with a precision that has not always characterized ERA presentations. Mr. Simson for his part showed himself always in control, never allowed the combined forces of orchestra and chorus to get ahead of him—a phenomenon which is not as usual as one would be inclined to believe. Mr. Simson, moreover, is as much at home with the orchestra as he is with the chorus, which is a considerable advantage.

The entire performance, with all this, was characterized by a certain sameness rather hard on the listener. Haydn is so easily reduced to a jog-trot. His symmetrical rhythms, fortified by the Alberti bass, have so much in common with the monotonous march. Mr. Simson fell into the trap at times, and reduced the glorious strains of "The Creation" to the narrow framework of the march. He failed sometimes to prepare for climaxes, which are really of tremendous importance in Haydn as they come so infrequently. He failed to bring certain essential details into relief.

Perhaps this conductor is concerned now with whipping the chorus and orchestra into technical shape before attempting to work freely with them. From what he obtained yesterday in the way of sonority and precision from both bodies it would appear that he has promising material to work with. Doubtless in time the performers and conductors will become oriented to each other. But in any case, one must give Mr. Simson time to justify himself in other respects than the merely technical.

Of the soloists John Percival was most fortunate. He sang with admirable restraint but at the same time with variety and feeling. Margaret Godding managed to subdue a nervous tremolo during the course of the performance with rather good results during the latter part of the concert. Joan Ruth and Howard Stevens were likewise adequate, but Mr. Walsh was manifestly ill at ease. A. V. B.

MECHANIC'S HALL

"The Creation"

Under the auspices of the E. R. A. the combined membership of the Boston Civic Chorus, the Greater Boston Chorus and a 90-piece orchestra, Haydn's majestic setting of the Creation story received a worthy performance yesterday afternoon in Mechanic's Hall.

Alex Buckingham Simson was the conductor of the afternoon, and

welded chorus, orchestra and solo singers into a coherent unit which was always able to take the Haydn music in its stride. Though the orchestra performed with adequate precision, it was the chorus of some 250 singers which carried away the ensemble honors of the day. There was a perfect blend of voices. The diction was especially good, and even in the higher extremes of range the tone quality was always agreeable. Mr. Simson was enabled to elicit a warmth and vigor from his singers—qualities particularly appropriate to music which almost suggests Brahms in a rich earthiness.

The five soloists carried their parts capably, and, in the case of one, with distinction. Margaret Godding and Joan Ruth shared the soprano portions, Howard Stevens and Robert Walsh the solos for tenor. All four displayed indubitable feelings for the music. It was John Percival, singing the bass arias, who brought forward a rich, flexible voice and a suave dignity of style in keeping with Haydn's florid and ceremonious periods.

HAYDN'S "CREATION"

"The Creation," by Joseph Haydn, was presented yesterday afternoon as a free concert under the auspices of the ERA at the Mechanics building. The performance was conducted by A. Buckingham Simson. The soloists were Margaret Godding, Joan Ruth, Howard Stevens, Robert Walsh and John Percival.

It is gratifying to see that Haydn's last great Oratorio still lives as a popular work. The audience at yesterday's concert was both large and appreciative. It listened with rapt attention for nearly two hours, with never a cynical smile at Haydn's somewhat naive attempts at musical description. For the "Creation" is program music from beginning to end. In a sense the work was a new departure in this field; for although the vogue for imitating the sounds of nature in music had appeared at various times during the preceding centuries (from the earliest "Cuckoo" songs to Kuhnau's "Bible" sonatas), Haydn was probably the first composer who deliberately used specific instrumental colours to heighten these effects. It is significant that whereas earlier composers had been content to capture the notes of the cuckoo, nightingale or jack-ass, Haydn uses the strings to represent the foaming billows, oboes for the cooling doves, and double-bassons to say that "by heavy beasts the ground is trod."

That the text which Haydn chose to set is a distinctly ludicrous one, is due rather to circumstances than any lack of foresight on the composer's part. Concocted by an Englishman from bits of Genesis and Paradise Lost, it fell into the hands of Haydn's manager, Salomon, who brought it to Vienna to be translated into German by Baron von Swieten. The fact that after the music had been written, von Swieten retranslated the text into English undoubtedly accounts for many of the curious expressions which shock one's sensibilities.

Mr. Simson conducted the performance with fine artistry. The orchestral introduction and interludes were well played, and the balance between orchestra and chorus was excellent—a circumstance all too rare in contemporary productions of 18th century choral works. The chorus was not too large,

and both clarity and flexibility were attained in the voice parts. It might be suggested that if Mr. Simson did not allow his soloists to drag the tempi he would not be obliged to make such extensive cuts. The worst offender in this respect was Mr. Percival, who delivered his recitatives with a deliberateness which was by no means always compatible with the sense of the words. It is an axiom that one cannot sing as fast as one can speak, as the very word "song" implies sustained sound. But of all the categories of song the recitative, which is essentially musical declamation, should approach most closely the tempo of actual speech. To apply a single tempo (and particularly an adagio one) indiscriminately to all recitatives will automatically produce ennui.

Probably to compensate for the airs, which at times approached total stagnation, Mr. Simson took the choruses at brisk pace. The members of the chorus are to be congratulated on their quick response to his leadership. The choral accompaniments to the trios were models of discretion and left the soloists free reign for their interpretations, which were at times very good, particularly in the last half of the program. Oct 14, 1935 P. C. A.

*Former director of Vassar
Experimental Theater
starts big WPA plan
which is expected to give
work to thousands of idle
playwrights, actors, and
technicians in cities
throughout the United
States.*

*Oct 15, 1935 -
By a Staff Correspondent of
The Christian Science Monitor*

WASHINGTON, Oct. 15—Something new in the American theater is promised as Mrs. Hallie Flanagan, former director of the Vassar College Experimental Theater, made public the list of those who are to help her with the new experiment she is undertaking as part of the WPA program.

While the law states that her chief purpose must be the employment of thousands of out-of-work playwrights, technicians and actors, Mrs. Flanagan, who attracted attention when she presented President Henry Noble MacCracken, of Vassar, in the leading role of a Soviet drama, has other plans that she hopes will have a lasting effect on American drama.

Mrs. Flanagan's Ideas

Here are some of Mrs. Flanagan's ideas for the greatest single drive ever proposed for the American theater:

A national play bureau to read the offerings of prospective playwrights. Experimental theaters—one in New York—to test the scripts of new dramatists.

A spring festival in Washington

for regional plays.

Historic theaters to house repertory companies producing early American plays.

Vaudeville or variety shows in city parks in conjunction with unemployed relief orchestras.

Circuses for the towns of the West and South.

Marionette shows.

Negro companies in Harlem and the South.

Yiddish, Chinese and other language group theaters as the demand indicates.

"This entire project is based on the assumption that there are skill and talent among the thousands on the relief rolls," she said. "It is not the idea of any one person, but the crystallization of an idea which many have had for a long time. It will function all over the land."

First in New York

Her experiments will be tried out first in New York, Los Angeles and Chicago but will be introduced in smaller centers where people familiar with the drama can be found to direct the unemployed who feel an urge to write plays or to act in them.

Mrs. Flanagan especially wants to encourage those dramatists who desire to break away from conventional rules to create something new. Special opportunity will be provided for trying out plays by unknown playwrights who appear to have something to contribute to the art.

In this way, the Government program will supplement rather than compete with the commercial stage. Producers will be given the opportunity of judging public reaction to new types without spending their money to try them out.

A distinguished group of drama leaders have agreed to serve as directors of the Government program. As New York director, Mrs. Flanagan has obtained the services of Elmer Rice, whose "Street Scene" won the Pulitzer Prize in 1929.

To Take Charge

Others who have consented to take charge of the program in their sections are:

Pennsylvania-New Jersey, Jasper Deeter, founder and director of the Hedgerow Theater, Rose Valley, Penna.; Ohio region, Frederic McConnell, founder of the Cleveland Playhouse; Carolinas-Virginia, Prof. F. H. Koch, professor of dramatic literature at the University of North Carolina; southern region, John McGee, director of the Birmingham Little Theater; central region, T. W. Stevens, former head of the School of Drama, Carnegie Institute; prairie region, Prof. E. C. Mabie, director of the University Theater, Iowa City; southwestern region, A. B. Meredith, director of the Dallas Little Theater; northwest region, Prof. Glenn Arthur Hughes, University of Washington; far-western region, Gilmor Brown, director of the Pasadena Playhouse.

Names of men and women who are

to assist in the WPA music program were also made public. They include Chalmers Clifton, founder of the American Orchestral Society; Lee Pattison, pianist; Thaddeus Rich, assistant conductor of the Philadelphia Orchestra; Lamar Stringfield, organizer of the North Carolina Symphony; Guy Maier, pianist and educator; Joel Lay, director of music of A Century of Progress; Mrs. John J. Lyons, past president, National Federation of Music Clubs; Prof. C. B. Righter, Iowa State University, and Kajetan Atti, who organized and conducted relief orchestras in northern California.

Well Equipped

Mrs. Flanagan is not a very big person physically but she is known as a very big one in capability. People who have known her and her history a long time, say there is none more so, especially to carry through the greatest single drive ever proposed to be of service to the American theater.

Mrs. Flanagan went to Grinnell College. She liked things about the theater, and so while she was a student there, she established a theater which was the child of the college in winter and of the community in summer.

In 1924 she was at Radcliffe, working for an M. A. The Rev. George Pierce Baker had still his 47 Workshop at Harvard, and she was his production assistant in what turned out to be the last year before Yale made off with him for its Drama Department.

Mrs. Flanagan went off to Vassar and there she shaped writing and production groups, winnowed out those who wanted to design scenery and costumes, and those who wanted to do other phases of stage work, and briskly put them all to work. She soon had, in short, the Vassar Experimental Theater.

Lit Into President

She liked to have students spend 14 hours a day in her workshop, though the college authorities often did not. And the day President MacCracken was late for a rehearsal, she lit into him just as if he had been a freshman; and he didn't mind, because he was late, and there were the rules, and that was that.

There were no stars in Flanagan productions at Vassar. Mrs. Flanagan thinks the star system has holes in it. More than one aspirant to be star has been stuffed into overalls, given a pot of paint, some territory to cover, and left meaningfully to do it.

Mrs. Flanagan went to Europe in 1927 on a Guggenheim Fellowship to see what was going on in the theater, and came back and wrote a book called "Shifting Scenes in the Modern Theater" which is a marvel of wit and informality as well as an accurate and informative guide to the field.

She isn't a woman to say what she

is going to do, however, before she does it. She says about her new job, "If this weren't the start of something new, it wouldn't be worth starting." With which cryptogram she has simply gone to work.

tary of the association, said that while it considered the bond issue necessary this year, it believes that hereafter relief should be paid from current revenue instead of from further borrowing."

This is the fourth year the association has been organized for this purpose, and in again calling for its co-operation Gov. Herbert H. Lehman stressed the exigency involved.

"If the bond issue should fail of passage," he wrote, "we either would have to give up relief in the State or impose unusually heavy additional taxes."

WPA CONCERTS PLANNED.

Aug 13, 1935
Advisers Meet and Hear 2,000
Needy Are in Rehearsal.

Plans for producing the New York units that are to be supervised by the Federal Music Project of the WPA were discussed yesterday afternoon at a luncheon attended by both members of the local and national advisory committees who are of New York.

The luncheon was held at the Beethoven Association, 30 West Fifty-sixth Street. Mrs. Henry Breckinridge presided in the place of Harold Milligan, chairman of the local advisory committee. The meeting, the first to be held, was informal and private.

Dr. Nicolai Sokoloff, national director of the project, was among the speakers. Announcement of any plans adopted for the local units will be made from a regional headquarters at Washington, it was said.

Before the luncheon Chalmers Clifton, regional director for New York City, said that at present there are some 2,000 "needy musicians" in rehearsal in twenty concert and other divisions. All those employed, he said, have been drawn from the relief lists.

Musicians Vote W. P. A. Strike Over Program

Aug 13, 1935
Will Call Out All Men on
Relief Jobs Unless U. S.
Grants Full Demands

Ask Prevailing Wages

Assail Dark Theater 'Plot,' Charging of Admission

Local 802 of the American Federation of Musicians, one of the strongest unions in the entertainment field, has voted to call out all its members on Works Progress Administration projects unless the entire governmental music program is drastically revised, it was learned yesterday. The action was taken on Monday afternoon by 2,000 musicians meeting in the Hotel Delano, 108 West Forty-third Street.

The strike will be called by December 15 if the program is not changed, according to William Feinberg, vice-president of the union. A strike committee of ten has been appointed and the 800 members now on Federal relief in the New York region have been promised strike relief, he said.

The union's demands, which were originally forwarded to W. P. A. officials several weeks ago, were listed by Mr. Feinberg as follows:

"1. All W. P. A. musicians to receive the prevailing union wage for services, a service including rehearsal and performance.

Lower Union Standards

"2. Abandonment of proposals to have musicians play in dark theaters as the union recognizes it as a plot on the part of certain business interests to bring down the union standards in theaters.

"3. Abandonment of proposals to charge admissions at W. P. A. concerts as it places them in direct competition with professional concerts."

Unless the demands are met, Mr. Feinberg said, the union is prepared to keep its members on strike "indefinitely." He charged that the number of services had recently been increased from six to nine a week and the wage reduced from \$24 for fifteen hours a week to \$23.70 for twenty-four hours a week.

Dr. Nikolai Sokoloff, national director of the music project, said the matter of wages was out of his hands as it had been settled some time ago by Washington officials for all W. P. A. projects. He emphasized that the program was definitely one of relief and that the government merely sought to carry musicians over until their reabsorption by private enterprise and to give them a chance to practice their art, at the same time, be of service to the community.

A move to solidify union labor's support for the Federal theater project, which has been heatedly discussed in union circles, and to eliminate the requirement for needy actors to go on home relief before getting placed on the project, was made yesterday by Elmer Rice, regional director.

Mr. Rice sent the following prepared letter to eight union heads, who were asked to sign it:

"Harry L. Hopkins, Administrator
Works Progress Administration,
1734 New York Avenue, Washington.

"We, the undersigned union representatives, wish to express our endorsement of the Federal Theater Plan now going forward in New York City.

"May we suggest, however, that your order making November 1 home relief registration a deadline for placement on projects be further interpreted as follows: Persons who

were eligible for home relief before November 1 shall be considered eligible for placement on the Federal Theater Project without going through home relief, when and if the reclassification board of the Federal Theater Project declares them eligible in other respects."

Mr. Rice said that he did not wish to comment on how many unions had or had not signed the letter, regarding it as a "technical matter."

*Nov 15, 1935
Herald*

The Commonwealth Chamber Orchestra, an ERA project under the leadership of Ernst Hoffmann, gave the following program at Sanders Theatre, Cambridge, last night.

Six Minuets, Beethoven
"Soliloquy" for flute and orchestra, Bernard Rogers
"A Night in Lisbon", Saint-Saens
Symphony in C Major, No. 97, Haydn

The audience at this concert was disappointingly small. One would think that of the 7000 or more students residing in Cambridge more than half a dozen would be interested enough in music to go to a free concert, but such did not appear to be the case last night. It may be added that those who did go found it more than worth their while. The Haydn Symphony No. 97, a work rarely to be found on our programs, is a delight to the ears from beginning to end, and Mr. Hoffmann did it full justice with an interpretation that was well planned and well carried out. The delicate tracery of the final Presto was clearly outlined by the strings, and the subtle tonal balance achieved in the first movement was a credit to both string and wind sections of the orchestra. Only the deliberate and ponderous rendering of the Minuet was somewhat puzzling.

The Beethoven Minuets contain an amazing variety of material, considering that they are all in the same form and the same rhythm. Mr. Hoffmann emphasized this variety with the result that the performance was anything but dull.

Bernard Rogers's "Soliloquy" is, as its name implies, based upon an unaccompanied melody for the flute, with occasional comments by the strings. It is agreeable music with no profound significance. Mr. Papoutsakis played the flute solo competently. The Barcarolle which Saint-Saens entitled "Une Nuit a Lisbonne" dedicated to the King of Portugal is scarcely worth mentioning. Its effective orchestration does not atone for the poverty of its melodic material, which consists solely of a figure of four rising notes repeated at various intervals ad nauseam. P. C. A.

branch of WPA's \$27,000,000 cultural program, predicted that before long "between 16,000 and 17,000 musicians will be employed at the various kinds of work for which they have been especially trained."

With many famous musicians, including George Gershwin and Paul Whiteman, on his advisory committee, Sokoloff's division is the largest of four intended to provide suitable employment for most of the writers, actors, artists and musicians on relief.

Sokoloff said his division had set up 29 concert and symphony orchestras, 22 bands, 25 chamber music ensembles, 43 choruses and quartets, 28 dance orchestras, three light opera companies, five music-teaching projects, six projects employing trained music copyists, librarians, tuners and music binders, and one project for soloists.

Symphony orchestras are located in New York city, which has five, and in New Orleans; Salem, Newton and Worcester, Mass.; Grand Rapids, Jackson and Lansing, Mich.; Omaha; Buffalo and Yonkers, N. Y.; Durham, N. C.; Portland, Ore. (2); San Antonio, Texas; Richmond, Va.

In addition, five orchestras of the symphonic type are located in Duval County, Highlands County, Pensacola, Tampa and West Palm Beach, Florida, besides a concert orchestra in Miami.

Sokoloff said one teaching project of "especial interest" was instruction being given by Madam Olga Samaroff Stokowski in methods of teaching adults how to understand music when they hear it.

He said other phases of the program would make it possible for composers to try out new compositions, as well as for young conductors to test their abilities.

Work relief musicians will give performances at civilian conservation camps, furnish music for plays put on in WPA theaters and aid the national youth administration in setting up young people's orchestras, Sokoloff said.

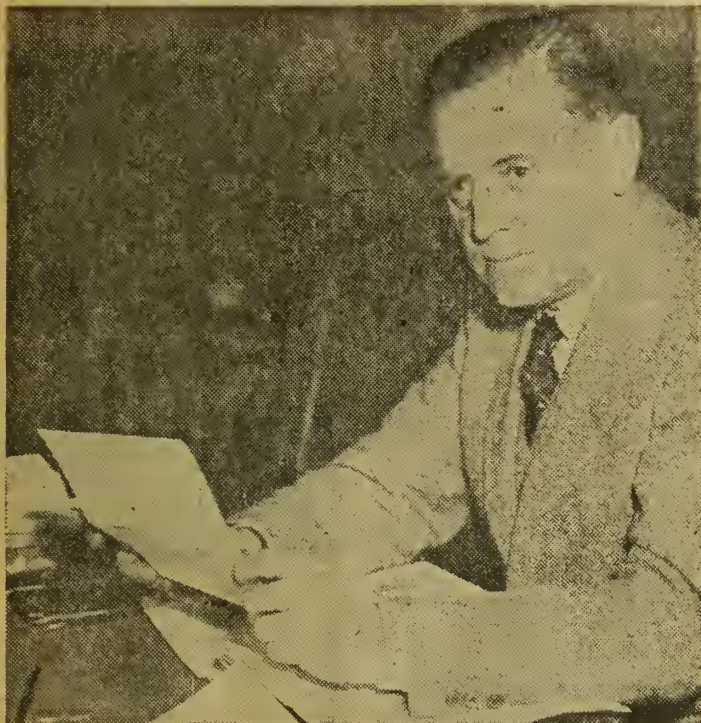
Sokoloff Discusses Musicians' Projects

*Dec 16, 1935
Herald*
Washington, Dec. 15 (A.P.)—Employment of 8000 musicians on work relief musical projects in nineteen States was reported by Director Nikolai Sokoloff along with the formation of more than 100 bands and orchestras.

Sokoloff, the head of the musical

MUSICIAN'S DREAM

W. P. A. Music Project No. 1 Means Not Only
Work For Idle Musicians But Greater
Opportunity For the Public to Hear
And Appreciate Good Music



LOUIS CORNELL
Regional Director

Feb 23, 1936

Music Project No. 1 is a musician's dream of a melodious Utopia. Here they are with oodles of money to spend, hundreds of musicians anxious to practice their profession and thousands of listeners ready to listen. Their task only is to combine the three for the greatest good for the greatest number. What more could any musician ask?

It may be well to explain that Music Project No. 1 is a Federal W. P. A. project, a part of that great effort to employ musicians, writers, artists and members of similar professions which is more generally known as boondoggling.

In this case, meaning improved opportunities for musicians to learn and practice their profession under competent direction; meaning improved appreciation of good music, well played, by the public and the opportunity to hear more of it, and, finally, greater facilities for local composers to try out their compositions by capable or-

chestras, and for young conductors to obtain experience in the art of leading an orchestra.

Golden Opportunity

Under the leadership of Louis Cornell, regional director, this project is rapidly taking shape as a well conceived drive to get more music, more musicians and a more music-conscious public in New England than we have ever had before. He sees the project as a golden opportunity, and he proposes to make the most of it. He has gathered about him a staff of assistants of high professional attainments, has fired them with his own enthusiasm, and together they are in process of launching a comprehensive program to attain their ends.

Mr Cornell, whose work is directly under the supervision of Dr Nikolai Sokoloff, national director of Federal Music Project, is given the title of Assistant to the Director for New England. As yet the bulk of the work has been done in Boston, but the outline of the program as it affects Boston will apply to the project in other cities as well. Similar programs are being initiated following the Boston pattern. In the words of Mr Cornell:

"The idea back of all this is to inspire the unemployed musician with the idea that he is really doing something; that he is giving something of value to the community; that he is spreading enjoyment of good music, and that he is receiving a chance to perfect himself in his profession. I believe we can not only raise the morale of the musician himself, but also contribute a great deal of value to the morale of the people as a whole, give them an uplift from music, well played. And at the same time we can be of invaluable service to our own native composers and conductors by providing for them the means to try out their own compositions and to test and improve their skill."

In a Public Forum

The feature of his program which is now closest to the heart of Mr Cornell is what he calls the "Composers' Forum Laboratory." Primarily the "laboratory" is a scheme for trying out the work of serious composers of New England before a critical audience. This end is accomplished by choosing a composer, letting him teach his music to one of the W. P. A. orchestras, and then to play his piece in Jordan Hall after explaining what he is trying to do and how. "Members" of the forum laboratory (selected persons interested in music, not necessarily musicians themselves) may afterward criticize, question, discuss, as they please. The composer is supposed to reply.

Of course, the chief value of this "forum laboratory" is to give the composer a chance to try out his stuff with a full orchestra. Not very many composers have orchestras to play with; the chance to avail themselves of the services of a skilled orchestra is one that they jump at.

The first concert of this type (all of them are open to the public) will be held March 20 at Jordan Hall. The composer on that occasion will be Frederick Converse. Thereafter these "laboratory" concerts will be held each week.

Arthur Wilson is director of the forum and he will be assisted by a committee of five interested persons of musical prominence. Members of the forum will be selected without limit.

"The value of the forum," says Mr Wilson, "is that it gives the composer a chance to present his ideas, to test the reaction of an audience and to benefit by discussion of the work performed."

Incidentally, the musicians earn their W. P. A. wages.

Grand Opera Planned

The next item on the program is the proposal to perform grand opera, using the best orchestra, choruses and soloists to be found. Possibly a few of the leading roles may have to be assigned to singers not on W. P. A. rolls, but all the rest will be taken from W. P. A. workers. The first opera will be Madame Butterfly, which will be presented early this Spring. Ernst Hoffman will conduct at this affair. Other operas suggested for performance are "Hansel and Gretel," "The Flying Dutchman," "The Last of the Mohicans."

Next is the "teachers' project," designed to employ workless music teachers. The course is designed to give instruction in voice, piano, violin and orchestral instruments, music history and appreciation and theory of music to members of relief families, W. P. A. workers, and under-privileged children. The instruction is given in class form, without personal instruction to the student, and the classes are conducted in centrally located educational and municipal institutions.

This project was originally intended only as a Boston enterprise, but the response was so immediate and so large that it has been extended to the rest of the state. Although it has been operating for only three weeks, more than 2000 students have already enrolled in Boston and close to 50,000 applications for instruction have been received from New England as a whole. In Boston the teaching staff numbers about 100 and it is believed that a sufficiently large number of teachers are available to take care of about 15,000 students in New England. This project is under the direction of Misha Tulin.

After this project comes a series of lectures on music appreciation by Francis Findlay, assisted by orchestra and chorus for demonstration purposes. This course will be given at Teachers' College twice a week. The first lecture is next Tuesday, Feb 25, at 1 o'clock.

Three Great Orchestras

Finally, as a sort of preparatory school for the Composers' Forum Laboratory is the Laboratory Orchestra for Young Composers. The makeup of this project is similar to the Composers' Laboratory Forum except that no public performances will be given. The composers, the conductors and the musicians are the younger, student type who have not yet reached professional standards. This orchestra will work four hours in rehearsal weekly. Applications should be made to Mr Cornell.

The size of the job being done in music project No. 1 may be appreciated by a few figures. In Boston 1026 musicians are working for W. P. A.; in Massachusetts there are 2100 on these projects. That the public appreciates its opportunities to hear good music may be shown by the attendance figures at W. P. A. concerts in January. In that month in Boston there were 132 concerts with total attendance of 83,380 persons; for Massachusetts as a whole there were 928 concerts and audiences of 332,480.

By far the three most important musical units of the project are now the three great orchestras in Boston.

No. 1 orchestra, or the Commonwealth Symphony Orchestra, of 85 pieces, under the leadership of Alexander Thiede, will be used for concert work and will be the orchestra for the opera performances also. This orchestra gives the Friday evening concert in Jordan Hall which is the most important concert given by W. P. A.

No. 2 orchestra, or State Symphony Orchestra, of 74 pieces, under the direction of S. G. Braslavsky, also gives concerts in Greater Boston

and will be used for demonstration purposes.

Both of these orchestras are capable of performance up to highest professional standards.

No. 3 orchestra, which has no name at present (suggestions welcomed), of approximately 65 pieces, is the practice, rehearsal unit described above. This unit is under the supervision of Harry Dickson.

In addition, there are four bands, three choral units, a unit for training orchestral players, four smaller popular orchestras for concert work in hospitals, schools, etc, and any number of odds and ends, such as string quartets, singing units, small bands and such.

Won Italian Decorations

The two most interesting personalities connected with the work are Louis Cornell and Alexander Thiede.

Mr Cornell was born in Fond du Lac, Wis. There he became boy soprano soloist in his church choir and at 15 was organist and choir master. Later he went to New York, where he studied under Gossesky and then went to Europe for eight years, first as student and later as concert pianist.

On the outbreak of the war he returned to this country and again achieved success as a concert pianist in his native land. He played with many of our best-known symphony orchestras as guest artist.

When he entered the war Mr Cornell enlisted in the American Ambulance Service and was sent to Italy. Within three days of landing in Italy he was dispatched to the front with the 6th Italian Army and remained with them until late in the Spring of 1919. His war service with the Italian Army won him the Italian War Cross with two citations.

After the war he renewed his concert work in this country for a time, but for the last 12 years he has been on the faculty of the New England Conservatory of Music.

Purely American

Alexander Thiede has the distinction of being one of the very few musicians who has risen to the post of concert master and conductor in the United States without the benefit of any European training. All his schooling was given him in this country.

He was born in Easton, Penn, where his father was a bandmaster and orchestra leader. At the age of 4 he was playing the violin and was giving public performances at 5. He traveled extensively in concert work as a boy violin prodigy. When he was 9 years old he was awarded a scholarship at the Philadelphia Conservatory of Music, from which he graduated at 13 with honors, the youngest graduate in the history of that institution.

He has played with the Philadelphia Philharmonic Orchestra, was first violin with the Detroit Symphony Orchestra for two years and with the Philadelphia Symphony Orchestra for 10 years. He was concert master at the St Louis Symphony

Orchestra and also at the Manhattan Symphony Orchestra in New York city. As guest conductor he has led many of the best-known symphony orchestras of the country. For the past four years he has been in Boston devoting himself to chamber music and acting as leader of the Boston Festival Orchestra.

The other men who are playing notable parts in this effort to bring music to the people and regular, if small, wages to needy musicians, are Ippocrates Pappoutsakis, assistant to

HITS WAY WPA

MUSIC IS RUN

Feb 24, 1936 Post

Says 100 N. E. Conservatory Students on Rolls

Charges that relief requirements are being disregarded by federal officials in charge of running WPA orchestras and choruses, with at least 100 New England Conservatory of Music students being carried on the rolls and with musicians brought in from other States to play in Boston's WPA projects, for unemployed musicians, were hurled yesterday by Mrs. Margaret Burkard of Brighton, herself a WPA singer.

As chairman of a committee of fellow musicians who were recently fired and reinstated after protest, Mrs. Burkard declared that her group is now being discriminated against by under-payment. She exhibited her own assignment slip calling for \$85 a month, and her latest semi-monthly pay check which was for \$32.50, at the rate of \$65 a month, lowest rate for the singers.

She cited names of girls who, she said, are students at the famous conservatory and are allegedly holding jobs on the musicians' federal relief projects. They are scattered all through the orchestral projects, Mrs. Burkard asserted, with about "one dozen in one group, twice as many in another WPA group, at least 20 out of the 60 in another group, and others scattered all through."

Vigorous denial that there are any New England Conservatory of Music students in WPA orchestras or choruses in Boston was uttered by Louis J. Cornell, regional director of the federal music project.

WPACHORUS JOBS HELD NO INSULT TO ARTISTS

Feb 22/1936
**Pattison, in Reply to Grievances
of Opera Group, Denies Lack
of Dignity in Ranks.**

Lee Pattison, director of the Federal Music Project of New York City and New York State, replied yesterday to the list of grievances outlined by the Grand Opera Artists Association of America of 125 West Forty-fifth Street.

Miss Stella Marcketti of the association's grievance committee had charged that the WPA music project had failed to place nine members of the association, who are on home relief, on the music project rolls. Miss Marcketti also objected to the use of operatic soloists in the choruses of WPA concerts, calling it a lack of dignity.

Another grievance rose from a recent order issued by the music project which said:

"The status of artists in the Recital Bureau should be clearly understood. They are on the music project to further the plans of Dr. Sokoloff and Lee Pattison, not, as some of them believe, to have all plans deferred to their own desires.

"Should they rebel in carrying out the expressed plans of Dr. Sokoloff and Mr. Pattison, they are to be reduced to the status of home relief, and their placed filled with artists at present on home relief who are willing to fully cooperate with the plans outlined by the heads of the music project."

In reply, Mr. Pattison said that the nine singers had been invited to sing in the chorus, and added that "there is no lack of dignity in taking part in the chorus.

"We also plan for the chorus in doing outstanding choral works," he said. "We can't use all the 162 singers in the project's lists as soloists, but they can take turns in singing solo parts."

In qualifying the order, Mr. Pattison said "musicians are apt to be temperamental and our word must be the last in what should be produced."

Correspondence

March 3, 1936
To the Editor of the Transcript:

HOW is it that we no longer hear the serenade ensemble that Mr. Ernst Hoffmann initiated and directed so artistically during the latter part of last year? This ensemble gave four concerts in the Public Library, the Art Museum and the Gardner Palace, and has not appeared again, although some hope had been given that these extremely interesting performances would be continued every month.

In ordinary times there are many difficulties which prevent the frequent performances of serenade ensemble music, although the great composers have given us a large literature all of which is most pleasing and interesting. But now under Government-supported projects the means are available. It will be unfortunate and disappointing if those in authority (who undoubtedly have the

highest musical taste and discernment) neglect this unique opportunity. They now can, with the serenade ensemble, give us music that the ordinary music lover does not have a chance to hear more than once or twice in a lifetime. Let the serenade ensemble concerts be continued.

NICHOLAS RICHARDSON
Newton, Feb. 27.

WPA CONCERT

The WPA federal music division presented a concert in Jordan Hall last evening with Paul Cherkassky as the guest conductor of the Commonwealth Symphony orchestra. The program was as follows:

Overture to Oberon.....	Von Weber
"En Saga" symphonic poem, opus 9.....	Sibelius
Suite for Orchestra, last two movements only.....	Piston
Scheherazade.....	Rimsky-Korsakov

There are occasions when the WPA music division certainly justifies itself. This organization has many opportunities to present selections that are not ordinarily given in the concert halls, for it does not have to depend on the box office for support. All too often the fact is ignored. However, it should be added that Ernst Hoffmann, formerly the conductor of this orchestra, made excellent use of the special advantages offered by the situation just outlined. And last night Mr. Cherkassky, the guest conductor, followed the example set by Mr. Hoffmann and presented two works of unusual interest, Sibelius's symphonic poem "En Saga," opus 9, and the andante and allegro movements of Walter Piston's Suite for Orchestra.

"En Saga" had been rarely performed. Published in 1903, it was given for the first time in the United States by the Chicago orchestra, Theodore Thomas conducting, on April 29, 1904. Six years later, on March 4 and 5, to be exact, the Boston Symphony played it for the first and only time in this city. Why the symphonic poem has been thus neglected is beyond understanding, for it proved a most effective and agreeable work. Characteristically Sibelius in atmosphere and in the skilful establishment of moods it was, as Philip Hale pointed out, unusual music, "now virile, now sad with the profound and manly sadness of a northern and melancholy race."

The title might be translated simply as "A Legend," and the score gave no indication as to whether the composer had a particular legend or saga in mind. Dr. Walter Niemann considered it a story of Finland and wrote: "We do not need a 'program' for his 'Saga' to tell us every moment what hovered before the composer." Certainly that seemed true. The ending was one of especial beauty, with a clarinet solo sounding out above an accompaniment of muted strings and with the drumsticks faintly rolling the cymbals. Mr. Piston's Suite for Orchestra was given by the Boston Symphony in 1930 and need not be described in detail. It would have been better if

the first movement had been played as well as the last two. At that one noted clever rhythms and able development of themes. The composer did not appear at the piano, as indicated on the program, but was present and acknowledged the warm applause from the large audience. The caliber of both selections indicated clearly that they deserved to be performed again under more favorable circumstances.

Mad 7, 1936 W. T. C., Jr.

Mad 7, 1936 Yr Sibelius and Piston By W P A Orchestra

UNDER the conductorship of Mr. Paul Cherkassky, the Commonwealth Orchestra last evening proffered additional evidence of the enterprise and resourcefulness of the W P A musical directors. From the beginning these programs have avoided the commonplace. In addition to the more familiar numbers and those which must of necessity be selected from the convenient library, most concerts have contained items not likely to be heard elsewhere.

The more familiar items last evening included Weber's Overture to "Oberon" and Rimsky-Korsakov's "Scheherazade" Suite. Two numbers, however, attested Mr. Cherkassky's imaginative skill as a program-builder. These were the Symphonic Poem, "En Saga," by Sibelius, and two movements (the Andante and Allegro) from Walter Piston's Suite for Orchestra. The entire program had inviting balance and design.

Mr. Piston did not appear at the piano as had been announced, possibly because the omission of the first movement also eliminated the more characteristic piano part in the suite. This was to be regretted for, if memory serves, the opening Allegro is a particularly arresting portion of the work and contains stimulating reflections of contemporary musical manners.

Whatever objections may be made concerning a policy of guest conductors, at least it provides an opportunity to become acquainted with different concepts of interpretation. Mr. Cherkassky's keen perception and distinctive style were at once apparent in the Overture to "Oberon." The introductory measures were beautifully played. The tones from both strings, woodwinds and horns were exceedingly fine-spun.

The performance of Sibelius's "Saga" was equally discerning. Through its persistent and poetic course, this work makes a deep impression. There are episodes of lyric beauty, with a gossamer weaving of solo passages in the woodwinds and occasional concerted sections with just a few violins prominent; but the entire work moves with a steady rhythmic progress and has the color and breadth of a great legend of the people.

A second hearing renews the favorable impression made by the performance of Piston's Suite in 1930. The fugue, beginning tentatively, gradually arrests the attention and is particularly rewarding for those who follow it closely. Mr. Piston writes a close and concentrated score and the listener will find enjoyment increasing with familiarity.

In the "Scheherazade" Suite, the or-

chestra seemed occasionally to drift away from its earlier alertness. A lack of sufficient preparation may have been a major cause of this effect, but Mr. Cherkassky's desire to avoid a matter-of-fact performance was probably a contributing factor. The result was to restore the delicate and fanciful atmosphere which prevailed in the performance of the Overture to "Oberon." This was indeed an individual interpretation, but at least a change from the orthodox.

N. M. J.

W P A Forces Unite In "Hymn of Praise"

Trans. Mar. 19, 1936

At a glance, the program of the Commonwealth Symphony Orchestra and allied choral forces in Sanders Theater, Cambridge, last evening was not such as ordinarily would arouse the enthusiasm of the general audience. It proffered no novelties, no short pieces, nothing of a light or picturesque style. On the contrary, it contained two rather imposing, if conventional, works of formal design—the Second Symphony of Brahms and the symphonic cantata, "Hymn of Praise," by Mendelssohn.

Yet the vigorous clapping of a small but faithful following showed unmistakable approval. Both Ernst Hoffmann, who conducted the playing of the symphony, and A. Buckingham Simson, who led singers and orchestra in the cantata, were recalled several times.

To friends of the W P A musical activities, the confident and thorough-going performance of both works doubtless came up to every expectation; while to those who have not followed this project since its inception, it must have proved distinctly surprising.

From the small vocal ensemble of earlier concerts, the chorus of last evening had become an organization of 100 or more voices and boasted the formidable title of Commonwealth Choral Symphony. What is more, the vocal parts seemed well-balanced and, by exception to the general rule, the tones of the men were not overwhelmed by those of the women.

Mr. Simson was thus adequately equipped to project a sufficiently sonorous performance of "The Hymn of Praise." This work, not too commonly heard of late, represents Mendelssohn's understanding choral sense most impressively. It contains a larger number of his more admirable traits than any other choral piece that comes readily to mind—his impeccable sense of form, his polished style, his ability to provide stunning contrasts within the diatonic system. It has a minimum of the purely superficial graces by which he is too well known.

Vigorous and hearty as was the singing in many episodes, the chorus at times disclosed something more than surface virtues. Mr. Simson's painstaking work has produced excellent results and he has gradually revealed himself as thoroughly conversant with choral technique. In the "Watchman" episode, he obtained just the right suggestion of awe and fear. The change to the brighter tones of "The Night Is Departing," came with dramatic effect.

The guest soloists of the evening, Miss Eleanor Steber, Etta Bradley and Ben Redden, sang with confident knowledge of their skill and careful preparation for the concert.

With the exception of some uncertain responses from the wind choir and the

secondary strings during the Adagio, the orchestra presented the Second Symphony by Brahms in a persuasively spirited manner. Mr. Hoffmann is not without devices. His purposeful insistence upon the best possible interpretations, whatever the facilities at his immediate command, has begun to produce its desired effect. The musicians often play better than their present state of training seems to warrant and are ready to consolidate unexpected gains. N. M. J.

WPA Concert in Familiar Patterns

March 24, 1936

In both the program and performance of the State Symphony Orchestra and Chorus in Jordan Hall last evening there was evidence that the WPA musical forces are attempting to accomplish too much in too short a time.

The program appeared to have been designed to meet the pressure of a frequent concert schedule. Instead of following the former policy of avoiding, as far as possible, the duplication of existing facilities, it contained material derived almost entirely from familiar repertory. At the same time, it seemed unnecessarily difficult, considering the time available for preparation and the normal ability of the musicians. It was to be hoped that these concerts would afford an opportunity to hear the less important and, consequently, neglected works of the standard composers, as well as the better compositions of the secondary writers.

The orchestral list included Beethoven's "Leonore" Overture, No. 3, the Prelude and Love-Death from Wagner's "Tristan and Isolde," a Prelude, Chorale and Fugue by Bach and the "Academic" Overture by Brahms. The chorus sang Palestrina's "Adoramus Te," Bach's "Break Forth, O Beauteous Heavenly Light," Tchaikovsky's "Cherubim Song," Borntiansky's "Cherubic Hymn," and Henschel's "Morning Hymn." Mr. Solomon G. Braslavsky conducted the orchestra. Mr. William Ellis Weston led the chorus.

Through the first part of Beethoven's Overture, Mr. Braslavsky's painstaking efforts obtained a firm, carefully accented response. The playing of the first violins and a few of the solo woodwinds was often creditable. In the more rapid passages, some of the attacks were uneven. The cautious performance of Wagner's Prelude and Love-Death was at the expense of continuity, climax and balance.

By way of enterprising innovation, Mr. Weston chose a choral list intended to be sung entirely without accompaniment. Yet the choristers are not yet ready for the demands which a program exclusively of this type places upon them. The result was an uneven performance—a good blend of choral tone in some of the pieces and phrases that were noticeably off-plot in others.

On the other hand, it is only fair to acknowledge that listeners should realize what can be expected of these concerts. And here the WPA directors, as well as the reviewer, find themselves on the horns of a dilemma. Is it the intention

of the Federal Project to subsidize musical performance as such? Should the directors go out and obtain the best talent available, even at the high price which that talent naturally would bring? If so, then what happens to the broad social purpose of these efforts? If not, then no one can object if the performances do not rise above a certain level.

One of several pleasing results of the WPA project is the fact that many able directors have been brought to public attention. All of conductors who have appeared so far, including those of last evening, are experienced and sensitive musicians. Their opportunities for displaying their leadership are now greater than when limited to the schedules of the amateur or semi-professional organizations which they regularly conduct.

N. M. J.

[From Late Editions of Yesterday's TIMES.]

200 MUSICIANS JOIN IN CONCERT OF WPA

Federal Units Are Heard in a
Combined Demonstration

at Carnegie Hall.

March 31, 1936

DR. SOKOLOFF IS SPEAKER

Mr. and Mrs. John Boettiger
Represent Mrs. Roosevelt
at the Event.

The various concert units of the WPA Federal Music Project joined last night in a demonstration concert at Carnegie Hall with the specific view to illustrate before the general public "what has been accomplished since the projects became part of the WPA" last August.

A large and enthusiastic audience also heard addresses by Dr. Nikolai Sokoloff, national director of the Federal Music Project, and Lee Pattison, city and State director of the project. Among those present were Mr. and Mrs. John Boettiger, representing Mrs. Franklin D. Roosevelt, who wired her regrets at not being able to attend; Victor Ridder, Works Progress Administrator for the city; William L. Nunn, Grace Gosslin and other officials of the local music project.

Mr. Pattison pointed out that from December, 1935, to March 1 more than 400,000 persons had attended concerts given by the instrumental units in the Concert Division in public buildings throughout the city and that more than 16,000 are enrolled in twenty-

three music schools in the city.

Dr. Sokoloff disclosed that there are now 15,728 people on the Music Project payrolls in forty-three States and the District of Columbia. The Federal Music Project was set up to serve two definite purposes, he said. "The first," he continued, "was to create such musical units as will best retain their skill as musicians and retrain and rehabilitate them for new fields of musical activity. The second was to enlarge the community interest in music through education and performance. Under the WPA there are today more than 500 musical or educational units."

More than 200 of the 1,780 musicians employed on projects here took part in the program, which included performances by a symphony orchestra of ninety men, under the direction of Chalmers Clifton and Eugene Plotnikoff; a symphonic band of sixty, under Giuseppe Creatore, two choral groups of twenty mixed voices each, and a string quartet. Contemporary American music virtually dominated the entire program.

WPA Musicians to Present Many Spring Programs

ap 3, 1936
Units Have Chance to Prove
Skill at Festivals Throughout United States

(Special to the Transcript)

WASHINGTON, April 3—Many a WPA music group will be given a chance this spring to demonstrate its musical skill. New York is planning a festival program of American music. In Richmond, Va., a State festival will be held the latter part of the month. A four-day festival and two pageants will be given in Portland, Ore. WPA choral and instrumental units in St. Paul and Minneapolis will unite in a May festival. In New Jersey a Beethoven cycle will be given. In the Kentucky mountains, it is proposed to hold a "singing gathering," in June, and so on.

The WPA now has 500 music projects. In these nearly 16,000 musicians, formerly on relief rolls, are employed.

Units now approved, rehearsing or performing include 163 symphony and concert orchestras, fifty-one bands, fifteen chamber music ensembles, sixty-nine dance orchestras, twenty-two choruses, more than 100 teaching projects, six opera and operetta units, thirty-one projects for copyists and librarians, and projects for composers and

soloists. A folk song project is preserving early music native to the Kentucky mountain region.

There are three full-size Federal Symphony orchestras in New York city and two in Boston. There are 100 players in the Philadelphia Symphony Orchestra unit. Units are giving concerts in Chicago, Hartford, Conn., Syracuse and Buffalo, N. Y., New Orleans, La., and Los Angeles, San Francisco, San Diego and Oakland, Calif.

Concert orchestras are in performance, rehearsal or have been authorized as Federal projects in forty-one cities.

Opera units in Los Angeles gave four performances of "The Tales of Hoffman" before eighteen thousand persons.

In New York, WPA opera units with large choruses and adequate casts plan to present not only grand opera but a number of chamber operas by early composers.

More than 1300 teachers of music are at work on Federal projects. They preside as music teachers and counselors at community gatherings, train, coach and direct class groups and choruses, orchestral bands, and act as lecturers and demonstrators, but do not teach individuals nor compete with professional music teachers. McKEE

Music Project Of W. P. A. Has 10,000 Students

35 Centers Here Uncovering
New Talent in Groups
That Never Studied Before

ap 5, 1936
200 Teachers Engaged
Courses Offer Serious Study
of All Phases of the Art

Ten thousand students are attending classes of the Music Education Division of the Federal Music Project of the Works Progress Administration, it was announced yesterday. The project, which maintains thirty-five teaching centers in the city under the management of Mrs. Frances McFarland and Ashley Pettis, reports that while most of the students are enrolled in the courses without the notion of becoming professional, many of them have demonstrated considerable talent.

Two hundred teachers are conducting these courses. They range from vocal lessons to music appreciation and include instruction on the playing of musical instruments. The teachers are qualified musicians of standing. The project originally was

inaugurated to help distressed musicians. It is finding that the students have become interested in the art and many of them are taking it up seriously.

New Public Found

James L. Mursell, associate professor of education at Teachers College, Columbia University, commenting on the project, said last week a new public has been uncovered at the centers, a group that has never seen the inside of Carnegie Hall or the Metropolitan Opera House. The courses are being offered not merely for recreation or "fun with music," but for serious musical instruction, Mr. Mursell said. He has made a number of visits to the various music project centers and finds the majority of students are keenly interested in the art.

"I have sat in a piano class and watched a woman of sixty who had begun piano study three months ago and who was succeeding, too," he said. "At the West Side Vocational High School, on West Thirteenth Street, I saw an elementary vocal class made up of people from all over the city. One or two had had some musical training, but for the most part they had never received any voice teaching. Yet they were learning to sing and discovering the thrill of new achievement."

Professor Mursell said at the center close by George Washington Bridge he had talked with two students in an elementary piano class, one of whom told him she was sticking to it despite the responsibilities of nine children. He added: "At the Jacob Schiff Center, in the Bronx, I listened to the singing of a young Italian of about thirty who had received his vocal lesson a few months ago and was already getting into the masterpieces of song literature."

The project, whose headquarters is at the Federal Music Building, on West Forty-eighth Street, offers no diplomas, certificates or degrees for the work of its students. Yet, it is pointed out, despite the lack of inducement, there are 10,000 registered students, and the actual class attendance is 16,500. The project believes it is the serious type of instruction offered that encourages the students to attend.

Rounded Courses Offered

Discussing this phase of the project, Professor Mursell said: "In all the vocal and institutional classes I visited I made it a point to ask the students what other work they were taking at the centers. Invariably I

found that they were not limited to just one thing. An advanced vocalist might also be studying piano. Members of piano and violin classes would be studying theory. In other words, this is no scheme of giving 'music lessons' of the old familiar type. The students are receiving a planned and rounded musical education. They are not learning merely to move their fingers or control their vocal chords. They are learning to appreciate and understand music. They are doing a serious job. They are receiving a solid value. I am convinced this is one of the chief reasons for the success of the undertaking. And surely the demand for it is a revelation."

Besides teaching music, two other phases of the division. First, the comprising such and orchestra, piano and cantatas. Then there is a "circular" composition. These are the core of the project.

Teachers Fear Socialization of Music by W.P.A.

Spier Assails Interference With Private Enterprise at Federation Convention
Apr 12, 1936 Fri.
Only 12 Workers Known

Lone Woman Defends Project, Draws Double Rebuke

A protest against the "socialization of music teaching" through the W. P. A. classes marked the luncheon session of the annual convention of the New York Federation of Music Clubs at the Astor yesterday. The chief protestant was Harry R. Spier, vice-president of the New York Singing Teachers' Association.

"We have no quarrel with the original conception and purpose of the W. P. A. music classes. It was an honest and humanitarian purpose," he said. "Our quarrel is with the method of administration. After great difficulty we succeeded in getting a copy of a list of one hundred names of W. P. A. music teachers and there were only two we had ever of. If they had asked us, we could have given them the names of qualified persons."

Mr. Spier's sentiments were echoed by Mrs. Etta Hamilton Morris, president of the association. Mrs. Morris

announced that she had expected a representative of the W. P. A. to attend the meeting, as a telephone request to that effect had been made from W. P. A. offices on Tuesday. No such person put in an appearance, however, and Mr. Spier was unchallenged, save by an unidentified woman in the audience.

Lone Woman Defends W. P. A.

"Even if you did not know the one hundred persons on the list, that does not prove they were not qualified," she said. "Music teachers are not organized."

"Oh, yes, they are," said Mrs. Morris. "Last summer when there was an attempt to take out licenses, we got up a protest of 15,000 names in two weeks, and soon put an end to that notion."

"Why would it not be a good idea to license music teachers?" persisted the unidentified delegate.

"My goodness!" sighed Mrs. Morris.

Mr. Spier, however, enlightened the delegate about the possibilities of graft, which, he said, were inherent in the license system.

The burden of Mr. Spier's attack on the W. P. A. music classes was that the officials had not held to their side of the bargain, not to interfere with private enterprise in this field.

Spier Sees Rules Violated

"The original plan," he said, "for the free classes visioned employment for music teachers in need of relief, with classes being formed from the unemployed or from those unable to pay for instruction. In addition, only class instruction was to be given, and teachers on relief rolls were not to do any private teaching on the outside in addition to receiving salary from the government. These and other proper regulations were set up to prevent government-sponsored competition with the established private teacher."

Mrs. Robert V. Russell, president of the United Parents' Association of New York City, urged more recognition for music in public schools and more opportunity for pupils to obtain school credits through private music lessons.

"In New York City's new High School of Music and Art," she said, "students who pass the entrance examination may specialize in music and arts, but their training must come from private teachers, as the music now taught in the city schools does not equip them to enter. This closes the door to students whose families cannot afford special instruction for them."

Federation Marks Twentieth Birthday

Miss Jennie Buchwald, chairman of the Department of Education, presided. Mrs. Louise Weigester, chairman of the child voice committee, and Harold Friedmann, vice-president of the Association of Music Teachers' Leagues, also spoke.

The organization celebrated its twentieth anniversary with a dinner last night, at which speakers included Dr. Hollis Dann, of New York University; Franklin Dunham, of the National Broadcasting Company; Dr. John Warren Erbe, Florence Macbeth, formerly of the Chicago Opera Company; Baroness Katherine Evans von Klenner, founder and president of the National Opera Club; Mrs. Almeron Smith, president of the New York State Federation of Women's Clubs; Mrs. William Foster Rowland, president of the New York City Federation of Women's Clubs; Mrs. Leonard Hill, president of the Criterion Club, and Mrs. Ruth Haller Ottaway, vice-president of the National Federation of Music Clubs.

The convention will end tomorrow. Election of officers will take place this morning. Mrs. John McClure Chase, of New York City, is expected to succeed Mrs. Morris.

Music Project Official Defends Staff Personnel *Apr 18, 1936* Calls Singing Teachers' Charge of Incompetence False

Mrs. Frances MacFarland, manager of the music education division of the Works Progress Administration's Federal Music Project, denied yesterday the charges by officials of the New York Singing Teachers' Association that W. P. A. teachers were not qualified for their jobs and that the government interfered with private enterprise.

In answer to the allegations made by Harry R. Spier, vice-president of the association, and Mrs. Etta Hamilton Morris, president, at the association's meeting Thursday in the Astor, Mrs. MacFarland said. "In view of the policy inaugurated by the Federal government to have only first-class work in conjunction with the Federal Music Project, auditions were held from November 4 to December 17, 1935. Only those teachers who qualified with high ratings were permitted to continue their work with classes."

"The teachers on the Federal Music Project are not chosen because of their widely known names but because of their need and their special abilities, which have been tested not only by the initial auditions to which they were subjected but later by Federal auditions. We have a large number of celebrated names on our lists, but, in view of our policy for excellence of work and the need of the musicians being our only consideration, that is neither here nor there."

"There is no private instruction whatsoever in the schools of the music education division of the Federal Music Project. The work is carried on in classes in which the minimum attendance which is permissible is five. Students who enter our schools are required to sign a declaration that they are unable to pay for instruction."

"The consensus of opinion of experts who have attended our classes is that we are developing a new public, people who are not only economically underprivileged but who have been musically underprivileged all of their lives, even before the depression. We welcome investigation of our schools, the manner of their organization, the character and quality of our work, the past records and records of accomplishment of our teachers."

WPA MUSIC FETE WILL OPEN MAY 3

Six-Day Festival to Present
Symphonies, Vocal, Choral
and Instrumental Work.

ALL NATIVE COMPOSITIONS

Apr 22, 1936
Only American Authors Will Be
Played—Demonstrations in

Education to Be Given.

Lee Pattison, city and State director of the Federal Music Project, yesterday announced plans for a six-day festival of American music, which will be presented by the New York units of the project in conjunction with the country's observance of music week beginning May 3.

Starting Sunday night and every evening through the week, symphony orchestras, chamber ensembles, choral, vocal and instrumental groups will present programs at the Manhattan Theatre, Broadway and Fifty-third Street. During the same week, demonstrations of child and adult music instruction will be given at the Federal Music Building, 1100 West Forty-eighth Street.

Mr. Pattison made known that the festival will confine itself to native works from the seventeenth century. The conductors who will take part are Chalmers Clifton, Howard Hanson, Philip James and Dr. Nikolai Sokoloff, national director of the Federal Music Project. Guest artists will include Irene Jacob, Charles Haubiel, Helen Norfleet, Beryl Rubenstein, Harry Cumpson, Jacques Gordon, Kalman Reve, Carl Stern and the String Art Quartet of Philadelphia.

Many of the compositions to be played have been featured in the programs of the Composers' Forum-Laboratory, sponsoring contemporary American music at the Federal Music Building every Wednesday evening.

The first presentation of the festival will be a concert by the New York Civic Orchestra, with Mr. James, Mr. Hanson and Dr. Sokoloff conducting. Eighteenth century music by John Christopher Moller, in addition to compositions by John Alden Carpenter, John K. Paine, Charles Martin Loeffler and Howard Hanson will be heard.

On Monday evening the Modern Art Quartet and the Madrigal Singers will be presented. For Tuesday evening, seventeenth and eighteenth century choral compositions and orchestral works will be performed by the New York Festival Orchestra. The Wednesday activities will be featured by a historical concert in costume. The Brooklyn Symphony Orchestra will perform Thursday night.

On Friday evening there will be a demonstration and concert by the music education division, and on Saturday a demonstration of the educational division's children's work in the morning and an amateur production of "Il Trovatore" by a Harlem group of the social music division in the evening.

Mr. Pattison announced that admission ranging from 25 to 75 cents will be charged at the Manhattan Theatre. The classes at the Federal Building will be free.

Music Project Festival Series To Open May 3

Federal Units Will Offer
American Works Nightly
at Manhattan Theater
Apr 22, 1936
Civic Orchestra to Play

Educational Division Will Give Free Demonstrations

Plans for a six-day festival of American music to be given by New York units of the Federal Music Project were announced yesterday by Lee Pattison, city and state director. The series, which is to begin Sunday night, May 3, coincides with the observance of National Music Week. It will consist of nightly concerts of American works at the Manhattan Theatre, Broadway and Fifty-third Street, by arrangement with the Federal Theater Project, and free demonstrations of musical instruction as conducted in the free schools of the music education division of the music project. The demonstrations will be held in the Federal Music Building, 110 West Forty-eighth Street.

In the first festival concert at the Manhattan Theatre on May 3, the New York Civic Orchestra will be conducted by Philip James, Howard Hanson, director of the Eastman School of Music, and Nikolai Sokoloff, national director of the Federal Music Project. The program offers eighteenth century music by John Christopher Moller, works by John Knowles Paine (1839-1906), and Charles Martin Loeffler (1860-1935), and more recent works by John Alden Carpenter and Dr. Hanson.

Chamber Music To Be Given

On Monday night, May 4, a chamber music program of works by David Stanley Smith, Roy Harris and Harold Morris will be performed by the Modern Art Quartet, the Madrigal Singers, Mr. Pattison, Jacques Gordon, Harry Cumpson and Carl Stern. The program for Tuesday night, May 5, will include seventeenth and eighteenth century choral music, modern choral works by Randall Thompson, Howard Brockway, Bryceson Treharne, Loeffler and Jacob Weinberg and orchestral works by Henry F. Gilbert and Sandor Harmati, with the New York Festival Orchestra and Chorus taking part.

On Wednesday afternoon, the recital bureau of the music education division of the project will give a historical concert in costume, including music of the Revolutionary period with harpsichord, music of Civil War

days and of the 1890s, the sextet from "Florodora" and excerpts from Victor Herbert's "The Fortune Teller." The weekly Wednesday night Composers' Forum-Laboratory program, usually presented in the Federal Music Building, will be in the Manhattan Theater on May 6, with a program of works by Wallingford Riegger, Hunter Johnson, Charles Haubiel, Arthur Cohn, Goddard Lieberson and Frederick Jacobi.

Brooklyn Symphony to Play

A concert by the Brooklyn Symphony Orchestra of works by George W. Chadwick, Edgar Stillman-Kelley, Edward Burlingame Hill, Roger Sessions and Rubin Goldmark will be given Thursday night, May 7, at the Manhattan Theater, replacing this orchestra's usual Wednesday night concert in Brooklyn.

A demonstration concert and students' assembly, including performances by vocal and instrumental groups of the music education division's schools, will be held Friday evening. A demonstration of children's work on Saturday morning and an amateur production of Verdi's "Il Trovatore" Saturday night by a Harlem group from the project's social music division closes the week's activities at the Manhattan Theater.

Season Ticket to Cost \$1.50

Single admissions will range from 25 to 75 cents, and a special ticket good for all the week's performances will be sold at \$1.50.

At the Federal Music Building, demonstrations of work in Negro centers will be held Monday afternoon, May 4. Expositions of children's work at the Chelsea Community Center will be held Tuesday afternoon, and general music education for adults will be demonstrated on Thursday and Friday afternoons.

The festival's concert programs, according to Mr. Pattison, are designed "to bring before the public a completely integrated picture of what has been achieved in American music since the eighteenth century."

in dance form calculated to provide a gentle background for some festive occasion. For these pieces Mozart had a formula, which is not to say that at times he did not rise above the conventional pattern. Unfortunately, only one or two movements of the evening's divertimenti, for example the first of No. 2, represented one of the more exceptional fertile, less routine productions. It was all very delightful nonetheless.

In a very different mood was the Requiem. The use of an English translation was wholly unjustifiable. Everything was against it. The text of the mass is familiar enough; there is no dramatic action to be communicated; but still more important, the English language is extremely ill-suited to the melismatic setting. Most deplorable, however, was the fact that the translator practically had re-written the music, as for instance, the introduction of the anacrusis at "salve me," and especially the interpolation of the eighth-note in the subject of the final "cum sanctis"—an interpolation which noticeably distorts Mozart's intention. A further grievance against the version was the omission of the "Domine Jesu" which is not only intrinsically the best chorus, but a nodal point in relation to the whole Requiem.

The fragility of Mozart's music is a bane to the most accomplished performers, so that one could not be too exacting of the WPA performers last evening as far as execution was concerned. The chorus is a resonant body which responds attentively and with intensity. Mr. Simson's tempos, however, were on the whole too fast, and his changes of gait within single movements often in bad taste. The soloists, Misses White and Prescott, Messrs. Tripp and Carrelra, were likewise noticeably weak in respect to their rhythms—this time the fault being in relative note-lengths. As to the chorus again, the contrasts of loud and soft, as in the "Hostias" were sometimes exaggerated, though at other times effective. These, however, are matters of interpretation. Mr. Simson is an able and dominating choral conductor. A. V. B.

A Mozart Evening For Rare Pleasure

May 1, 1936 Fran

An all-Mozart evening in these times of predominantly nineteenth century programs was a happy thought on the part of the WPA music project. One-man programs are generally the prerogative of the "three B's." But last evening's affair at Sanders Theater, Cambridge, showed Mozart equally amenable to such treatment.

The juxtaposition of instrumental and choral music was a fortunate touch to provide the variation some may have missed in the extended devotion to a single composer. Two Divertimenti (Nos. 12 and 2) and the "Schauspielfeldrektor" Overture comprised the first half of the program, during which Ernst Hoffmann held forth. The remainder of the evening was devoted to the Requiem under the direction of A. Buckingham Simson.

A further contrast between the first and second parts, other than the instrumentation, was one of mood. In the one part there was Mozart engaging in charming trivialities, movements mostly

[From Late Editions of Yesterday's TIMES.]

WPA CONCERT PROGRAM

May 6, 1936 Vini
Vocal and Chamber Music by
American Composers Heard.

Vocal and chamber music by Americans comprised the program last night in the second evening of the festival of American music being presented under the auspices of the Federal Music Project. The concert at the Manhattan Theatre attracted a good-sized audience, which responded warmly to the old and contemporary compositions on the program and to the various interpreters.

The Madrigal Singers, under the direction of Lehman Engel, sang a group of early eighteenth-century Psalm tunes. The instrumental works included Roy Harris's Piano Trio, Harold Morris's String Quartet and David Stanley Smith's Sonata for piano and violin. The artists who played these works were Harry Cumpson, Kalman Reve and Carl Stern; the Modern Art Quartet, consisting of Jacques Lerner, Leon Kaplan, S. Szatmary and John Howell, and Lee Pattison and Jacques Gordon.

MUSIC OF WIDE RANGE FEATURED BY PROJECT

May 7, 1936 Fri.
**Weinberg's Setting of 'Gettysburg
Address' Among Works of
American Composers Given.**

[From Late Editions of Yesterday's TIMES.]

The third day of the Federal Music Project's festival of American music was featured yesterday afternoon by the playing of nineteenth and twentieth century symphonic music by the New York Festival Orchestra, under the direction of Jacques Gordon. The evening concert was devoted to the singing of choral works ranging from the eighteenth century to the present day, which included a performance of Jacob Weinberg's setting of Lincoln's "Gettysburg Address."

The afternoon program included John Knowles Paine's Overture to "Oedipus Tyrannus"; Aaron Copland's First symphony, conducted by the composer himself; three movements from the "Perambulator Suite" of John Alden Carpenter; Sandor Harmati's Pastoral Suite, and Leo Sowerby's "The Irish Washerwoman."

In the evening the Festival Chorus, composed of teachers in the schools of the Project in New York and under the direction of Lehman Engel and Arthur Lief, sang works of Daniel Read, Jacob Kimball, Timothy Swan, Charles Martin Loeffler, Daniel Gregory Mason, and American folk-tunes, arranged by Brycson Treharne.

Mr. Weinberg's work is scored for baritone solo, chorus and two pianos.

PostRevolution Music Heard at W.P.A. Festival

May 7, 1936 Fri.
**Program for Fourth Day of
Concerts Includes Hewitt's
'The Battle of Trenton'**

Hopkinson's Songs Sung

American Works of Last 15 Years Also Offered

An historical concert in costume, beginning with vocal and instrumental examples of home-grown music of the generation immediately following the revolution, began the fourth day yesterday afternoon of the Federal Music Project's festival of American music

at the Manhattan Theater. Among the examples was an early specimen of program music by James Hewitt, "The Battle of Trenton," described as "a favorite historical military sonata dedicated to General Washington-1797," which naively and in somewhat Mozartian accents, describes events such as the onset of the American Army and the confusion and rout of the Hessians. This was ably played by Andre Skalski, pianist, with Joseph Wetzel calling off the captions appended to the score.

Frank D'Elia, tenor, and Lucille Berthon, soprano, sang songs of this period by Francis Hopkinson, regarded as the first native-born American composer; P. A. von Hagen and Alexander Reinagle, part of whose harpsichord sonata in E major was played by Ann Detler. A quartet composed of Mr. D'Elia, William Taylor, Attilio D'Amico and Tom Morgan turned to a later period with four songs of Stephen Foster. Negro spirituals and secular songs were offered by the Negro Melody Singers under Juanita Hall and the Negro Art Singers under William Lawrence.

The later decades of the nineteenth century were represented by a group of familiar songs, such as "In the Gloaming," "Lonk, Long Ago," "Darling Nellie Grey" and others, sung by a mixed quartet, and piano works by William Mason and Louis Moreau Gottschalk played by Isabelle Sant Ambrogio. For the close, the project's opera ensemble sang an excerpt from Victor Herbert's "The Fortune Teller" with Colin O'More conducting and Edna White as soprano soloist.

The evening program, devoted to the works offered in the weekly Composer's Forum-Laboratory concerts initiated last fall, was devoted to works composed in the last fifteen years. Mr. Skalski, Walter Eisenberg, violin, and Abe Veder, cello, played a trio by Wallingford Riegger; Helen Northfleet and Charles Haubiel played the latter's "Vox Cathedralis" for two pianos. Louise Taylor, soprano, sang songs by Charles Naginski, Goddard Lieberson and Frederick Jacobi, and, with the Modern Art Quartet under Arthur Hartman's direction, four songs by Marion Bauer, Op. 28, composed last year. Hunter Johnson's "Elegy for Hart Crane" for clarinet, bass and string quartet, and Arthur Cohn's fourth quartet, "Histrionics," completed the list.

The Brooklyn Symphony Orchestra, conducted by Chalmers Clifton and Franco Autori, will give the first performance of Frederick Jacobi's piano concerto tonight, with Mrs. Jacobi as soloist, and other works by Chadwick, Edgar Stillman-Kelley, Edward B. Hill and Roger Sessions.

F. D. P.

Civic Orchestra Opens Music Project Festival

Sokoloff, James and Hanson
Conduct All-American
Program at Manhattan
Series to Run Six Days
May 5, 1936 Fri.

New Singers Give Concert of Contemporary Works

By Francis D. Perkins

(Reprinted from yesterday's late editions)

The six-day Festival of American Music, presented by the W. P. A. Federal Music Project, began Sunday night at the Manhattan Theater. The New York Civic Orchestra played an all-American program under the direction of Nikolai Sokoloff, national director of the project; Philip James and Howard Hanson, director of the Eastman School of Music of the University of Rochester.

Mr. James began the evening with a Sinfonia by John Christopher Molitor, a versatile musician who came here from Germany in 1790 and settled in Philadelphia, and then he conducted the suite for strings in E by Arthur Foote who, now eighty-three years old, is one of the elder statesmen among living American creative musicians. Henry Hadley's "The Culpit Fay" and the late Henry F. Gilbert's Comedy Overture on Negro Themes followed. Dr. Sokoloff conducted the late Charles Martin Loeffler's "A Pagan Poem," with Beryl Rubinstein as the co-operating pianist, and Dr. Hanson offered his own first, or "Nordic" symphony.

American Music Appropriate

Whether or not American music is under-represented in the concerts of the privately-sponsored orchestras is a question open to discussion, but it is appropriate that the first governmentally-supported festival here should be devoted to the works of American composers. The only one on Sunday night's list which has made its way into the regular orchestral repertoire is "A Pagan Poem," which received an intent, outspoken and rich-hued performance under Dr. Sokoloff's direction. But the Hadley, Gilbert and Hanson works all merit more performances than they have received here of late.

"The Culpit Fay," last heard here under the composer's leadership at the Lewisohn Stadium in 1926, displays his typical and masterly orchestral craftsmanship. Gilbert's overture, the most American in flavor of all the works on Sunday night's list, still has a notable vitality and infectious gusto a quarter of a century after its origin. There is also much vitality in Dr. Hanson's music, which,

composed fifteen years ago, has been played here only by the former Beethoven and Manhattan Symphony Orchestras. It reveals certain outside influences, including the Slavic, but yet ranks high among American works in this form.

Performance Balanced

The orchestra, which has good material in all its choirs, gave a well-unified and balanced performance of firm and canorous tone. The interpretations some times seemed a little too consistently vigorous, but the relatively limited size of the theater may have contributed to this impression. The audience was of good size and manifested much enthusiasm.

The New Singers, a mixed chorus conducted by Ian Adomian, gave their spring concert Sunday night at the New School for Social Research, where a program of contemporary music began with a greeting to the audience, "Hello! Hello!" composed by Hanns Eisler. Four other Eisler choruses and works by George Sklar and Alex North, Elic Siegmester and Karl Robinson completed the first group. The second section was devoted to a choral suite by Mr. Eisler based on his music for Brecht's play, "Mother," and the third to works of Davidenko, Shishov, Shostakovich and Lyeff Knipper. Joseph Posner, barytone; Hester Sondergaard, narrator; Alex North and Jerome Moross, pianists; Sam Prizant, playing percussion instruments, and Jack Sherr, playing the accordion, were the assisting artists.

May 12, 1936 Sat.
"HANSEL AND GRETEL"
The Commonwealth Orchestra, Ernst Hoffmann conducting, gave a concert performance of Engelbert Humperdinck's opera "Hansel and Gretel" in Sanders Theater, Memorial Hall, Cambridge, last evening. The orchestra was assisted by a women's chorus of 60 voices (trained by William Ellis Weston) and the following soloists:

Hansel.....	Marguerite Porter
Gretel.....	Joan Ruth
Broommaker.....	James Kelley
Mother.....	Eva Brahms
Sandman.....	Norman Arnold
Dewman.....	Mimi Kardoff
Witch.....	Howard Stevens

Opportunities to hear a performance of Humperdinck's delightful opera do not occur as frequently as they should. And even when they do the interpretation is apt as not to be some "special adaptation" for the supposed benefit of the children and which usually ends by giving pleasure to nobody. The affair last night was quite a different matter and the more impressive because of the situation just mentioned. To say that it was above expectations would be putting it mildly. And what was equally gratifying was the fact that the public was aware of the occasion. A practically capacity audience assembled, listened intently to the complete opera, it was given without cuts, and applauded with tremendous enthusiasm at the close.

Credit for the success of "Hansel and Gretel" in concert form should be bestowed on Mr. Hoffmann and the orchestra, primarily, and to a lesser degree on the soloists and

chorus. Mr. Hoffman conducted with clarity and insight throughout the evening. The competent playing of the orchestra gave evidence of careful preparation and showed improvement over past appearances. There were brief moments when they tended to drown out the soloists. That this would not have been the case if Mr Hoffmann had been conducting from a pit at an opera house was perfectly apparent and in some instances this volume was justified, considering certain weaknesses in the individual singers.

The roles of Hansel and Gretel were agreeably sung by Marguerite Porter and Joan Ruth. Yet the first act was somewhat marred by their efforts to act and sing in concert style all in the same breath. The outcome was neither one thing nor the other. For a concert presentation, such as last night's, it would have been better to have omitted the clapping of hands and the coy tapping of feet. Contrary to the usual custom, incidentally, the part of the witch was taken by a man, Howard Stevens. He treated it with tremendous gusto, again slightly out of place, but not without its effect. The other soloists, James Kelley, Eva Brahm, Norman Arnold and Mimi Kardoff, and the women's chorus also deserve more than a word of praise. "Hansel and Gretel" will be repeated in concert form at the Boston Opera House tonight.

W. T. C., Jr.

W. P. A. to Give First Chamber Operas June 1

Toch's 'Princess on Pea'
and Weber's 'Abu Hassan'
to Open Popular Series

May 28, 1936 Sat.
Short Tours Proposed

15 'New Talent' Concerts in Brooklyn Are Planned

A chamber opera series, to be presented at popular prices by a W. P. A. operatic stock company, will begin next Monday, June 1, at the Fifty-eighth Street Theater (formerly the John Golden), with a double bill, Ernst Toch's "The Princess on the Pea" and Weber's "Abu Hassan," according to Lee Pattison, city and state director for the Federal Music Project. Both operas will be given in English.

Dr. Toch will supervise the staging of his opera, first performed in Germany ten years ago, in its first American production. Weber's early comic opera was performed here at the MacDowell Club two years ago.

The chamber opera company, according to Mr. Pattison, was organized

with the intention of presenting a form of musical entertainment that would fill the gap between Broadway operetta or revue and grand opera. It began rehearsals several months ago under the direction of Sandor Harmati. After Mr. Harmati's death, preparations were suspended for a time, but were resumed under the direction of Paul Ve'lucel. The costumes and sets have been designed and made by a member of the project's conducting staff, who is also a scenic designer.

According to present plans, the repertoire will include one-act operas and modern works not calling for more than twenty solo singers. There will be a permanent orchestra of thirty musicians. Short road tours, including a "bus and truck" tour of summer theaters near New York, are contemplated later in the summer season.

Project officials also announced yesterday that a new series of fifteen weekly "New Talent" concerts, beginning next Sunday afternoon at 3:30, would be given by the New York Festival Orchestra at the Brooklyn Museum, with the object of bringing promising American talent before the public. Qualified young musicians will share the direction with the regular staff conductors, and thirty singers and instrumentalists have been engaged as guest artists. The programs will include new and unfamiliar music. The audition board of four musicians for this series reports that more than 100 musicians have applied for solo engagements and thirty for appearances as conductors, while fifty scores have been received.

Next Sunday's program, to be conducted by F. Charles Adler, will be devoted to Bruckner's third symphony and Weber's first symphony. These concerts will be broadcast over Station WNYC.

MUSIC

May 29, 1936 Sat.
SANDERS THEATRE

W. P. A. Schubert Program

To the list of achievements by those two enterprising conductors for the Federal music project—Ernst Hoffmann and A. Buckingham Simson—may be added another. Over in Sanders Theatre last evening they shared a program devoted to music of Schubert.

Mr. Simson began the program with a rarity—a Mass in G which Schubert turned off in his adolescence. The choral portion was sung by the Commonwealth Choral Symphony, and the solos by Mildred Messer, soprano; Harold S. Tripp, tenor, and Theo S. Carreiro, baritone. The orchestra was the Commonwealth Symphony.

One who could not avoid arriving late can say nothing of the performance of the Mass. That the work provided at least antiquarian interest there can be no doubt.

Mr. Hoffmann, taking command of the orchestra, filled the remainder of the evening with the great C major Symphony. And filled it most pleasurably, too, because his men played this invincible score with

marked competence. The conductor's interpretation again testified to his thorough understanding of style. Sanders Theatre housed a large audience, one that rightly stamped and cheered a little when the concert had ended.

C. W. D.

Schubert Mass Revived by the WPA Forces

Early Composition Contrasted
With C Major Symphony

Of the Final Period

May 29, 1936

By Moses Smith

A Schubert program, consisting of the Mass in G major, and the last Symphony in C major, was given in Sanders Theater, Cambridge, last night under WPA auspices. The orchestra was the Commonwealth Symphony. The Commonwealth Choral Symphony sang the Mass, assisted by three solo singers—Mildred Messer, soprano, Harold S. Tripp, tenor, and Theodore S. Carreiro, baritone. A. Buckingham Simson conducted the performance of the Mass; Ernst Hoffmann, of the Symphony.

The resuscitation of this Mass was another instance of the zeal of the WPA musical authorities in arranging programs out of the beaten track. If anyone recalls a performance of this work, or of any of the half-dozen Schubert Masses, hereabouts, it is not the present attestant. Although it is Schubert's second composition in its category, he was only eighteen years old when he wrote it— which, in his case, is not as young as it superficially seems. His extraordinary talent flowered precociously. The Mass was first published many years later, by the way, as the work of another.

It is a curious work, judging by last night's performance. The program annotator, referring to Schubert's naive faith, wrote that the composer's Heaven had something of the character of Vienna. He was right. There are, now and then, some ecclesiastical touches, sometimes of a theatrical character. But for the most part the music might almost serve as well for an operetta or an instrumental serenade or a choral setting of a secular text. Which is not to say that the music is not frequently tuneful and in the Schubertian vein. But more frequently it lacks definite character.

Mr. Simson conducted ably and conscientiously. The chorus sang very well, its tones being marked by resonance and fidelity to pitch, its phrasing characterized by precise attack and release and by musical sensibility. The chorus, indeed, seemed more secure in its intonation than did the accompanying string orchestra, more likely because it had been more carefully rehearsed. Even so, the

performance, with the solo singers to assist competently, was a credit to the WPA project. It had the smack of professionalism.

From this early Mass to the wonderful Symphony in C major was a far cry. The preparation of the latter work had evidently received great attention and care. The orchestra rarely departed, in performance, from a high standard. It re-inforced the most favorable impression it had made on this writer at the time of the "Hansel and Gretel" performance a couple of weeks ago.

And so did Mr. Hoffman as a conductor. Under his hands, the instrumental parts were individually clear and admirably fused. The balance was usually excellent, the important voices standing out in bold relief, yet never so bold that the others were not heard. The conductor's interpretation of the music was sometimes more open to question. As if intent upon disposing of the possibility of boredom in connection with this Symphony of the "heavenly lengths," he adopted unusually brisk tempos— especially in the slow movement. Nor was there anything kapellmeisterisch or rigid in his observance of the tempo. His departures from routine were sometimes happy, more often regrettable.

The last movement, in setting a rapid pace for which Mr. Hoffman did not spare his instrumentalists, came off best. But there was enough in the rest to indicate that here is a conductor of mettle, who knows his business and who has the capacity to grow.

It is encouraging to be able to report that there was a fairly large audience on hand, giving evidence of warm appreciation.

Memo

The WPA forces, led by Ernst Hoffman, will give a concert performance of "Madam Butterfly" in Sanders Theater, Cambridge, on Thursday evening, June 11. Admission will be free, as usual.

WPA Activities

At the concert by the State Symphony Orchestra, Harry Ellis Dickson conductor, in the Boston Opera House tomorrow evening the program will consist of the "Roman Carnival" Overture by Berlioz, Mendelssohn's "Scotch" Symphony, Grieg's Piano Concerto and "The Sorcerer's Apprentice" by Dukas. Hazel Hallett will be the piano soloist. Admission to the concert, which begins at 8.15, will be free as usual.

For the week beginning June 14 and ending June 21 the WPA bands hereabouts will devote themselves entirely to American music. In addition, the concert of the Commonwealth Symphony Orchestra, conducted by Alexander Thiede, at the Opera House on Friday evening, June 19, will have an American program. Lucille Monaghan, pianist, will be the soloist in F. S. Converse's Concertino for piano and orchestra; and the other numbers will be the Finale from Edward Burlingame Hill's Sinfonietta, Sandor Harnati's "Prelude to a Melodrama," William Grant Still's "Darker America" and Laurence Powell's "Country Fair" Suite. The last three works are said to be new to Boston.

Correspondence

June 18, 1936
Music Editor of the Transcript:

Boston has the unusual opportunity to have opera through the WPA under the able leadership of Ernst Hoffmann. We have had two examples of this already with the presentations of "Iphigenia and Gretel" and "Madam Butterfly."

The reviews that appeared in this paper ably told of the popularity of this venture and how likely it is apt to succeed as far as the response of the public is concerned. Is it not unfortunate that the element of politics should cramp the style of so able a leader as Mr. Hoffmann and threaten to deprive our citizens of such splendid opportunities of hearing these beautiful operas?

I would like to add that I know of several incidents where unemployed musicians who need relief are unable to be given a position because of the lack of funds. Why must the WPA's already heavily burdened budget be further embarrassed with the salary of the recent addition to its staff when there are so many deserving unemployed musicians who need work? Must we here in Boston lose the opportunity of having the services of Ernst Hoffmann because of such methods when other centers would welcome his presence? Their gain would be our loss.

JACOB H. STRAUSS

Arlington, June 16.

W. P. A. Indoor Concerts

Attended by 1,094,642

June 19, 1936 Fran
Bands Drew Largest Number,
Project Report Shows

During the indoor concert season, which closed on June 7, 1,839 concerts by orchestras and bands of the W. P. A. Federal Music Project drew a total attendance of 1,094,642, according to a report to City and State Director Lee Pattison by George Crandall, in charge of the concert division. The report, which was released yesterday, covers a period beginning October 10, 1935, and the activities of more than twenty units.

The band concerts, given by five organizations, drew the largest aggregate audience, with a total of 543,301. Symphony concerts by three large orchestras and two smaller groups had an attendance figure of 285,535, while the audiences for chamber ensembles numbered 71,788.

Of the 392 compositions played by symphony orchestras of the project, eighty-two were by American composers. Ten American works were played for the first time in public, including Seth Bingham's cantata, "Wilderness Stone," Francis Boardman's overture to "Orpheus and Eurydice," Frederick Jacob's piano concerto, Otto Luening's "Genevieve," Quinto Maganini's "Napoleon I," Douglas Moore's overture to "White Wings," Frank Rybka's "Dance of the Robots," Jacob Weinberg's "Palestine" and Henry Holden Huss's "Elegy."

Guest conductors who appeared with the orchestras during the season were Hugh Ross, Carlos Chavez, Henry Hadley, Jacques Gordon, Aaron Copland, Philip James, Paul Stassevitch, F.

Charles Adler, Arthur Fiedler, Richard Horner Bales, Howard Hanson, Nikolai Sokoloff, Emanuel Balaban, Quinto Maganini, Chalmers Clifton, Antonia Brico, Lajos Suk and Philip Gordon. The guest soloists included John Corigliano, Remo Bolognini, Fred Buldrini and Byrd Elyott, violinists; and Glenn Dillard Gunn, Eunice Howard, Lydia Hoffman-Behrendt and Muriel Kerr, pianists.

The list of composers represented in the symphony concerts and the number of works performed, when more than one, follows:

American: Armand Balendonck (2), Seth Bingham, Francis Boardman, John Alden Carpenter, George W. Chadwick, Frederick Converse, Aaron Copland, Mabel Daniels, Eric De Lamar, Arthur Foote, George A. Foster, Louise Ayers Garnett, George Gershwin, Henry P. Gilbert, Ferdinand Gottschalk, Charles T. Griffes, David Guion, Henry Hadley (6), Howard Hanson (2), Edward B. Hill, Frederick Jacol, Philip James, Horace Johnson, Edgar Stillman-Kelley (2), Charles M. Loeffler, Otto Luening, Edward MacDowell (3), Quinto Maganini (3), Daniel Gregory Mason (4), John Christopher Moller, Douglas Moore, John Knowles Paine, Solomon Plimsleur, Quincy Porter (2), Gardner Read, Wallingford Riegger, Bernard Rogers, Roger Sessions, Frank Rybka, Leo Sowerby, Sigismund Stojowski, Lamar Stringfield, William Grant Still, T. V. Short, Deems Taylor, Jacob Weinberg, Henry Holden Huss, Randall Thompson.

Foreign: Albeniz, Arensky, Bach (12), Beethoven (15), Berlioz (5), Bizet (4), Boccherini, Bolzoni, Borodin (2), Brahms (9), Bridge, Bruch (3), Bruckner (2), Casavola, Chabrier, Charpentier, Chausson (2), Cherubini, Chopin, Cimarosa, Cui, Coleridge-Taylor (2), Corelli, Debussy (7), Delibes (3), Donizetti, Dukas,

Franck (2), Glazounou (4), Glinka, Gluck Franck (2), Glazounof (4), Klinka, Gluck (2), Goldmark (3), Godard, Gounod (3), Grieg (3), Handel (4), Haydn (14), Holst, Ilyinsky, Jarnfelt, Kalinikoff, Komzak, Korngold, Lalo, Liadoff, Lekeu, Liszt (6), Litolff, Luigini, Massenet (3), Mendelssohn (7), Moszkowski, Moussorgsky, Mozart (7), Nicolai, Offenbach, Paderewski, Paganini, Pich-Mangiagalli, Pierne, Ponchielli, Rabaud, Rachmaninoff, Reger, Respighi, Rimsky-Korsakoff (8), Saint-Saens (10), Schmitt, Schubert (5), Schumann (6), Sibelius (7), J. Strauss (5), R. Straus (5), Svendsen, Tchaikovsky (13), Verdi, Vieuxtemps, Vivaldi, Wieniawski, Vaughan Williams, Wagner (16), Weber (5), Wolf-Ferrari (2), Theophil Ysaye.

During the period from October to May, 1,517 broadcast periods were presented by the Federal Music Project over station WNYC.

WPA Committee Will Quit in Row on Music Leader

Rift Based on Appointment of
Paid Director to Replace

Russell

June 20, 1936 Fran
Storm clouds gathering over the Boston WPA music project in recent weeks have begun to burst as the result of the decision from Washington to retain William Haddon in the post of director, to which he was appointed several weeks ago.

Although the appointment was not officially released to the press, it was promptly protested by the Boston Advisory Committee, headed by Arthur

Fiedler, and by various officials of the WPA project here. The protest, forwarded to Nikolai Sokoloff, Federal director of the project, lay unanswered for two weeks, the Transcript learned today. Mr. Sokoloff's eventual reply, which reached the committee only a day or two ago, asked for the co-operation of the committee in a matter about which, members told the Transcript, their advice had not been sought.

The complaint of the committee, according to one member who holds a prominent position in Boston music but would not permit the use of his name, is that the Boston project, under the direction of William Duncan Russell, who serves without pay, had been functioning smoothly without any paid director.

Cornell Protest Heeded

Several months ago, when Louis Cornell was made State director of the project, a similar protest to Sokoloff led to the removal of Boston from Cornell's jurisdiction and a promise from Sokoloff that no further radical changes would be attempted in the administration of the project here without consulting with the Advisory Committee. The latter included, in addition to Mr. Fiedler, John P. Marshall, dean of the College of Music of Boston University; Wallace Goodrich, director of the New England Conservatory of Music; Russell Ames Cook, John O'Shea, Carl Gardiner and Professor Archibald T. Davison of Harvard.

When Haddon was appointed by Lee Pattison, regional director of the music project in New York, a prompt protest was made to him. Dr. Davison resigned from the committee, one of his reasons being that the committee had not been consulted in the matter of Haddon's appointment. Now, according to the Transcript's informant, it is possible that the whole committee will resign in mass protest on the occasion of its next meeting on Wednesday. He also said that Mr. Russell, the co-ordinating director of the music and adult recreation projects, would probably resign at that time. Russell's resignation was recently forced as director of the local drama project.

From musicians in the project it is learned that two of the immediate storm centers have been A. Buckingham Simson and Ernst Hoffmann, who have been serving both as conductors and in supervisory capacity. Fears that they would be removed were allayed when Lee Pattison sent an order to the effect that they were to be retained as conductors with, in Hoffmann's case, an increase in salary, and, in the case of Simson, a decrease. This was confirmed by a telegram from Mr. Pattison to the Transcript.

Conductors Are Not Happy

In an interview with a member of the Transcript staff, Mr. Haddon said that both Hoffmann and Simson had been relieved of supervisory duties in order that they might devote all their energies and time to conducting and study. Mr. Haddon was certain that the project's operation would be improved by this change. Neither Mr. Simson nor Mr. Hoffmann would comment on the step, being unwilling to be involved in public controversy. But from subordinate musicians in the project it is learned that the two conductors are not happy at being removed from their positions as supervisors, in view of the fact that the project was operating smoothly before Haddon's appointment. A new supervisor has now been appointed for Boston, Robert MacDonald, who previously was in charge of District 2, comprising Middlesex, Norfolk and Suffolk Counties, exclusive of Boston.

WPA Committee Will Quit in Row on Music Leader

Rift Based on Appointment of Paid Director to Replace

Russell

June 24, 1936 Tran

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Plea for Open Discussion of WPA Music

Public Interest in Disposal of
Its Funds Dictates Such

A Procedure

June 22, 1936
By Moses Smith

The music editor of the Transcript has received two letters which, for one reason or another, it is inadvisable to print here in full. One of them is from Leo Weidhorn, of 40 Broad street, Boston, and it is dated as far back as June 1. The publication of its contents, which are concerned largely with a charge of inexperience and unfitness leveled against the then newly appointed director of the Boston WPA music project, William Haddon, have been withheld until this time because, in the opinion of the music editor, it was but fair to refrain from public criticism of an official before the latter had had an opportunity to display his knowledge and ability.

The second letter, received a couple of days ago, is signed by "Florestan," but the correspondent also appends his correct name and address. This letter covers the same ground as that of Mr. Weidhorn, but covers it more fully, and adds considerable evidence which, if true, is of a serious nature. At the

very least, however, both letters reinforce some conclusions to which the music editor has arrived, within the past few days, concerning the present set-up and conduct of the Boston music project.

Whatever Mr. Haddon's merits as a musician and executive, there can be no doubt that a mistake was made in the manner of his appointment. Even Mr. Haddon's superiors in New York and Washington now admit that fact apparently. It had been understood for some months—if the music editor has been correctly informed—that no important change would be made in the satisfactory set-up of the Boston project without previous consultation with the advisory committee, of which Arthur Fiedler is chairman. The nearest the officials came to consultation in the matter of Mr. Haddon's appointment was an official notification sent to the committee some ten days or two weeks after the committee had formally protested the appointment.

The committee was reassured—both unofficially and officially—that a director had to be appointed for the Boston region in order to make it conform with the set-up all over the country; but that the satisfactory progress of the project here would not be impeded in any way. To this it was retorted that one of Mr. Haddon's first assertive acts in his new position was the dismissal of Frank Colapinto, executive secretary of the Composers' Forum Laboratory. A week or ten days later, the Messrs. A. Buckingham Simson and Ernst Hoffmann were relieved of their supervisory duties under the non-political co-ordinating director, W. Duncan Russell, and were retained as conductors in the project.

In attempting to get at the facts and reasons behind this series of what, in the political world, are called manoeuvres, the music editor of the Transcript has not relied on gossip and rumor, with which the town is full, but has attempted to obtain information from responsible sources. On the one hand he has conferred with Professor Walter Piston, chairman of the advisory committee of the Composers' Forum project, and with several members of the wider-ranging advisory committee of the whole music project. Almost without exception these men are severely critical of the "new deal," insisting, in the first place, that it is not necessary, and, in the second, that it is a bad deal.

On the other hand, the music editor has spoken at some length with Mr. Haddon; and the net result of this conversation was a reassurance that his own appointment was both necessary and desirable, and that there would be no attempt to interfere with the project, so far as it was running smoothly. The music editor was told that it was for the best interests of the project that the Messrs. Simson and Hoffmann confine their activities in the future to conducting. As to Mr. Colapinto's dismissal, which was caused by "insubordination," Mr. Haddon insisted that it was purely administrative in nature and did not in any way cast reflection on Mr. Colapinto's previous work in carrying forward the Composers' Forum project.

If the criticism now directed at the WPA project had come only from possibly disgruntled subordinates and irresponsible gossip-mongers, the music edi-

tor would not have attempted to dignify it by discussion. But men like Professor Piston cannot be so summarily dismissed. They hold not only responsible positions in the project itself (although of an advisory nature) but also important places in the Boston musical community. It seems to this department that the time has come for a wider and franker discussion, on the part of all concerned, of the present set-up of the local W P A music project.

If necessary, the discussion can be pointed specifically to Mr. Colapinto's dismissal and the realignment which has substituted a new supervisor for the Messrs. Simson and Hoffmann. As to Mr. Colapinto, if this department understands the legalities of W P A, he is in any event entitled to a hearing from Mr. Haddon and an eventual appeal, if that hearing should turn out unsatisfactory to him. This department earnestly proposes that such a hearing take place at the earliest possible moment.

Whether the Messrs. Simson and Hoffmann, who are still retained in the project, are entitled to a hearing, there seems to be some doubt. But for the sake of clearing up what a member of the advisory committee described to the music editor of the Transcript as a profane "mess," it is to be hoped that public discussion of the status of the Messrs. Simson and Hoffmann be similarly initiated with the greatest dispatch.

Mr. Haddon and his superiors owe it to the public, whose money they are dispensing, to reply to criticism from responsible sources with more than formulae and generalities. The advisory committee and Mr. Russell (whose labors from the start have been entirely unselfish) owe it to the cause for which they have worked for more than a year not to throw up their hands in disgust. If their criticism is sound—and it certainly seems plausible at this range—now is the time for them to stiffen their opposition.

Sunday Concerts at Art Museum by WPA Halted

Trans. June 25/36

Discontinuance After Next Week Latest Step in Music Controversy

Sunday concerts by W P A orchestras at the Museum of Fine Arts, where they have been held weekly for many months, will be discontinued after next Sunday, it was learned today. A similar decision is expected to be announced shortly from Harvard University, where concerts have been given at Sanders Theater in alternate weeks.

These latest steps in the controversy

that has been going on in and about the W P A music project in Boston are a result, it was learned, of the meeting of the advisory committee yesterday. The net result of that meeting, according to unofficial information, was the forwarding of another letter to Nikolai Sokoloff, national director of the project, protesting against the retention of the recently appointed Boston director, William Haddon, and against some of his acts in office. At the same time the resignation of W. Duncan Russell from the music project was made official.

According to Mr. Haddon's plan Mr. Alexander Thiede is to conduct the Commonwealth Symphony for the next three weeks, which would ordinarily include concerts at the Museum and Sanders Theater. But this plan will now be inapplicable, so far as the Museum and Sanders Theater concerts are concerned, since the officials in charge there insist that Ernest Hoffmann continue in charge.

Next week Hoffmann will be on a leave of absence. Thereafter, he is to be successively in charge of the State Symphony Orchestra and the Commonwealth for three weeks each.

Mr. Hoffman Tries His Hand At Tchaikovsky

Haydn Serenade and a Novelty By Boston Composer Also

Appear on Program

June 29, 1936
By Moses Smith

The Commonwealth (W P A) Symphony Orchestra played in Sanders Theater, Cambridge, last night a concert that varied from routine in the two numbers that made up the first half of the program. The first of them, played by only eight members of the wind sections, was a Serenade by Haydn—strange music in our concert halls nowadays but less infrequent in Germany and Austria. The second was a Tone-Poem, "Jorli," written by a member of the orchestra, Ferdinand Fassnacht, and ably directed in performance by the composer. For the second half of the program the hitherto more or less regular conductor, Ernst Hoffman, presented Tchaikovsky's Fourth Symphony.

The surprise of the evening was the performance of the Symphony. It constituted the most competent playing by a Boston orchestra, composed of musicians other than members of the Boston Symphony, that I have heard in fifteen years. Aside from any other virtues that Mr. Hoffmann's presentation may have had—and they were numerous—the accuracy and flexibility of the orchestra,

which must be largely credited to his rehearsing technic, were in themselves exciting. If any in the audience had had any doubts about the value of the WPA musical project when administered with skillful direction, the doubts must have been removed by this performance.

The men—and women—played for the most part strictly in tune. They were equally reliable in following the conductor's beat. They were alert to his numerous changes of tempo. They did not lag when the conductor set a seemingly impossible pace, nor did the music lose clear outlines. Most of the details were sharply etched by the conductor, and the musicians were almost as ready in their execution. The balance among the parts, for which the conductor alone was responsible, was most of the time remarkably good.

This is not to say that I subscribed entirely to Mr. Hoffmann's notions about Tchaikovsky's music. There were some particularly irritating accelerations, especially one that was most overdone near the end of the first movement. On the other hand, I found the tempo of the last movement too unyielding. But Mr. Hoffmann has, I suppose, good authority for his ideas. Moreover, it was refreshing to hear, for a change, an interpretation that did not follow the pattern familiar to many Bostonians, brilliant as that pattern is. For paradoxical though it may seem, the strength of Mr. Hoffmann's interpretation was greatest when the music-making was most straightforward—which was most of the time. Then we were enabled to see that Tchaikovsky knew pretty well what he was about when he set his indications down on paper.

The Serenade was disappointing. For one thing, the performance was not especially good. For another, the music demanded, for its effect, an even more intimate setting than Sanders Theater. And for a third, the music itself was frequently dull, with the exception of the minuet, which, with its two trios, gave pleasure throughout. Very likely the performance would be more pleasurable in the Public Library Courtyard (where a performance is planned in a couple of weeks).

Nor did the Fasnacht score, which is one of the fruits of the Composer's Forum Laboratory, disclose a masterful composer. On the other hand, it disclosed a fairly talented musician. The only really original notes were the uses made of one or two pregnant motto themes. For the rest, the composition exhibited a hand adroit at sonorous orchestration and an exceedingly eclectic mind. Mr. Fasnacht's tastes run especially, according to "Jorli," in the direction of the more unctuous composers of the middle of the last century—Liszt and Goldmark, with more than traces of Wagner and Strauss and Tchaikovsky, and with even a dash of the Verdi-Puccini idiom. The piece would no doubt have made its point more tellingly if the otherwise apt program notes had given a summary of the Swiss legend on which the tone-poem is based.

The audience, which was of only fair size, heard the entire program with evidence of pleasure. It was especially warm in giving its approbation to the performance of the Symphony. Its applause here, in fact, seemed almost like a farewell greeting to the conductor, who, for at least the next six weeks, will not be in charge of the Commonwealth Symphony Orchestra.

Opera as the WPA Offers It in New York

Interesting Experiment Begun
With One-Act Comedies by
Weber and Toch

By Moses Smith

June 19, 1936 *Transcript* NEW YORK

Since they attempt to make everything bigger and better here than elsewhere on the American scene, it is not unnatural to find that the WPA music project in this city is in a more advanced stage of growth than is its fellow in Boston. The Composers' Forum Laboratory, for instance, has just finished a year not only of promise and planning but also of accomplishment, as attested by thirty-odd concerts devoted to music by native composers. More recently the project has entered the field of opera-production, at which Boston is still in the planning stage.

The beginnings here have, it is true, been fairly modest. On Saturday night just passed there was given the last of the performances of a double bill of chamber opera which have been holding the stage of the Biltmore Theater for three weeks. The two one-acters (to which reference has already been made in the columns of the Transcript) were Weber's humorous Singspiel, "Abu Hassan," and Ernst Toch's contemporary, fantastic setting of a Hans Christian Andersen tale. "The Princess on the Pea." The production was originally intended to be played here for only a week; but the interest of New Yorkers was sufficient to cause a hold-over for a second and later a third week. The scale of prices, it should be added, was exceedingly modest—from twenty-five to fifty-five cents.

On Saturday evening the theater was by no means full, but an audience of sufficient size had assembled to warrant possibly another week, considering the modest expenses that have to be met in connection with the production. But the theater project of the local WPA, which has first lien on the house, has other plans. As it is, the two operas are going this week on a short tour in Connecticut. Returning to New York, the workers on the project will spend most of the rest of the summer, according to present plans, in preparing a more inclusive repertory.

* * *

While the experiment of WPA opera is more interesting (especially for a Bostonian) than the particular two items in question, there was enough in Saturday night's proceedings to engage the attention. Weber's comic opera tells the

story of a happily wedded pair in Bagdad, whose only serious care was due to an unfortunate but not uncommon penchant for living beyond their means. The development of the plot, which provides considerable opportunity for humor, is concerned with their extricating themselves from the hands of grasping creditors, particularly one greedy one who also covets the personable wife. Since this is a comedy, everything ends happily except for the villainous chief of creditors.

The music has some charm, but not as much humor as the dialogue and situations. At its best it is in the image of the divine Mozart. More often, though, it runs to harmonic and melodic platitudes of which comic opera and musical comedy have been full for a couple of centuries. It is, however, never quite as tiresome as modern musical comedy can be. There is always, at least the sparkle of Weberian virtuosity.

To be effective, such a work must have a better performance than was vouchsafed it here. The orchestration is so transparent that it shows up the least fault in playing—and there was many a fault on Saturday. The orchestra was more reliable, I have been told, earlier in the run, when resignations and displacements had not largely destroyed the ensemble. The singers, too, it is said, were tired from three weeks of uninterrupted performing, a much longer period than had been originally intended, and for which no understudies had been provided.

The settings and costumes, naturally, were rather rudimentary but not unpalatable. It is a pity that some pains had not been taken with a few things—like insuring that doors, which the libretto referred to as locked, should not remain open. More than one contretemps like this gave the audience opportunity for a guffaw not intended by composer, librettist or stage-directors. The English libretto, made by John Alan Haughton, ran a little too much to topical humor. The acting of the players emphasized this element. Both would have benefited by more highly stylized treatment.

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The production of "The Princess of the Pea" was much more satisfactory from many points of view. The story, it may be said briefly, has to do with a Prince whose parents have become fairly frantic because he refuses to marry; with a lovely stranger with whom he becomes enamored at first sight, but whose pedigree the royal progenitors suspect; and with a device, concocted by a maid-servant, to test the validity of the visitor's aristocracy. The dubious Princess is persuaded to repose on a sumptuously cushioned bed, a small pea having been inserted between two of the numerous mattresses. When, after a little while, she begins to toss and turn in discomfort and finally arouses the household, it is established that she is a real Princess, for none other would be so sensitive to so minute a hidden object.

Here, too, is a tale with humor—more implied, it is true, than obvious, as was the case with the Weber opera. Toch, for his part, makes the most of the humor, especially in the orchestra, for which he has written some perfectly delicious music. His humor is on a

fairly high plane, and with it he would combine the element of fantasy contained in the tale. Whether he has succeeded equally well in this regard was not established by a single hearing, especially in a performance in which the humorous side was more faithfully presented than the fantastic.

It is true, of course, that the hardest thing for a performer to do nowadays is to present a fantasy without rolling his tongue in his cheek. We are supposed to be too sophisticated for that. Yet the players at this performance, who seemed to have mastered Toch's difficult music surprisingly well, might have avoided this difficulty if, again, the direction had insisted on a more stylized performance. Realism is quite out of place in this sort of tale. This observation was obvious when the Princess, delivering a long soliloquy in bed that I am sure Toch must have intended as a poetic flight, succeeded only in being ridiculous.

With all this the performance gave considerable pleasure, which was enhanced by Marlon Jones Farquhar's translation that struck a good balance between poesy and actuality, and that, at a guess, was as singable as the original German. The conductor for both performances, Paul Vellucci, seemed to be a talented young man more at home in the Toch piece than in the Weber—but this may again have been an illusion due to the cruel transparency of Weber's music.

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So far as the entire production was concerned it was clear that this was only a beginning. The project suffered by the untimely death of Sandor Harmati, who had originally had charge of it. Thereafter the direction was neither unified nor authoritative. To substitute, there was obviously a tremendous amount of enthusiasm on the part of all concerned. This is a healthy sign. So, too, is the fact that the participants should have been able to do so well under handicaps—and they really did astonishingly well.

Given a continuing enthusiasm and suitable direction, which is now contemplated, this operatic project of New York's WPA ought, as the saying is, to "go places." Whether the project here has suffered from political machinations which have been recently only too obvious in Boston I have been unable to discover. Such a condition, of course, would militate against the project's eventual success.

It is true that WPA opera-production has different problems in New York from those that beset the authorities in Boston. But there is certainly much in the New Yorkers' beginnings to offer food for thought to Bostonians. That, however, is another story, and its consideration can await another day.











